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Teacher belief systems, attitudes towards drama and educational outcomes

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TABLE OF CONTENTS

VOLUME 1

List of Figures

List of Tables

CHAPTER PAGE

1 INTRODUCTION 1

1. The Primacy of Teacher Beliefs 2

2. The Problem of Drama Choice for Teachers 7

3. Belief-Behaviour Consistency and Pupil Outcomes 12

4. Statement of the Research Problem 14

5. An Overview 15

2 REVIEW OF LITERATURE AND RELATED RESEARCH 16

Introduction 17

1. Literature and Related Research Concerning Drama Use in Schools 18

1.1 Perspectives on the conflict between drama and theatre 18

1.2 Perspectives on the outcomes of drama 23

1.3 A lack of empirical research in the area of drama 26

1.3.1 Empirical research as an inappropriate mode of enquiry 26

1.3.2 The teacher as a major contributor to dramatic enquiry 26

1.3.3 A basic distrust of empirical research methods 27

1.3.4 Researcher determination to show that drama works 28

1.3.5 The influence of extraneous variables 32

CHAPTER		PAGE
2 (cont.)		
	2. Literature and Related Research Concerning Belief Systems	33
	2.1 Perspectives on the notion of belief systems	33
	2.2 Perspectives on the relationship between teacher beliefs and teacher behaviour	38
	2.3 Teacher expectations and pupil outcomes	41
	2.4 Teacher beliefs about one curricular approach: some problems	43
	3. Summary of Literature and Related Research	48
3	A CONCEPTUAL FRAMEWORK	50
	Introduction	51
	1. Some Assumptions Regarding the Organisation of Belief Systems	52
	2. Some Research Contributions Towards the Concept of Belief Systems	57
	2.1 The Authoritarian Personality	58
	2.2 Dogmatic persons	60
	2.3 Belief systems and assumptions about role	61
	3. The Concept of Belief Systems in Education	62
	4. Belief Systems and the Present Study	66
	5. Summary	72
4	RESEARCH PROCEDURES	76
	Introduction	77
	1. The Research Design: an Evolutionary Perspective	78
	1.1 Some beginnings	78
	1.2 An informal survey of teacher opinions	79
	1.3 A formal survey of teacher belief systems	81
	1.4 The teacher interviews	84

CHAPTER PAGE

4
(cont.)

1.5 Classroom observation 87

1.6 The comparison of pupil outcomes 88

1.6.1 Some alternative approaches 88

1.6.2 The pretest-posttest design 90

2. Extraneous Influences on Research Validity 92

2.1 Factors associated with the internal validity of the study 92

2.1.1 History 93

2.1.2 Maturation 94

2.1.3 Instrument decay 94

2.1.4 Statistical regression 95

2.1.5 Mortality 95

2.2 Factors associated with the external validity of the study 96

2.2.1 Interaction of testing with factors hypothesised to be related to pupils' gains and losses 96

2.2.2 Interaction of selection with factors hypothesised to be related to pupils' gains and losses 97

2.3 Tests for external validity of the present research 97

2.4 Summary of the discussion concerning the research design 98

3. The Sample 98

3.1 Selection of the outer sample 99

3.2 Selection of the inner sample 102

4. A Chapter Summary 104

CHAPTER	PAGE
5 THE MEASUREMENT OF TEACHER AND PUPIL VARIABLES	105
Introduction	106
1. The Teacher Opinionnaire	106
1.1 Construction of the Teacher Opinionnaire	107
1.2 The Pilot Opinionnaire	109
1.3 Validity of the Opinionnaire	110
2. The Drama Inventory	110
2.1 Construction of the Drama Inventory	111
2.2 The Pilot Inventory	114
2.3 Reliability of the Drama Inventory	115
3. The Classroom Observation Schedule	117
3.1 Construction of the Schedule	117
3.2 The Pilot Schedule	118
3.3 Reliability of the Schedule	120
4. The Coopersmith Self-esteem Inventory	121
4.1 Administration of the Short Form	122
4.2 Reliability of the Short Form	123
5. The Academic Self-image Scale	123
5.1 Reliability of the Scale	125
6. Measurement of Pupil Creativity	125
6.1 The Torrance Tests of Creative Thinking and drama outcomes	126
6.2 Scoring of the Torrance Tests	128
6.3 Reliability of the Torrance Tests	130
7. The Empathy Scale	131
7.1 The measurement of empathy	131
7.2 The Pilot Empathy Scale	134
7.3 Reliability of the Empathy Scale	137

CHAPTER PAGE

5
(cont.)

8. Summary of the Variabiles and Operational Definitions 137

8.1 Teacher belief climate 137

8.2 Teacher belief-behaviour consistency 138

8.3 General classroom observation 139

8.4 Drama 139

8.5 Drama choice or drama option 140

8.6 Pupil outcomes 142

9. Summary of the Chapter 143

6. RESEARCH HYPOTHESES 144

Introduction 145

1. Some Perspectives on Null and Directional Hypotheses 145

2. Some Perspectives on the Use of a Pretest-Posttest Design 148

3. Some Perspectives on the Use of the Statistical T-test 150

4. Statement of Hypotheses 151

4.1 Hypotheses relating to teacher characteristics and held beliefs 151

4.2 Hypotheses relating to actual and ideal drama choices of teachers 153

4.3 Hypotheses relating to drama choice of teachers and pupil outcomes 156

4.4 Hypotheses relating to teacher beliefs and pupil outcomes 158

4.5 Hypotheses relating to teacher behaviour and pupil outcomes 162

CHAPTER PAGE

6
(cont.)

4.6 Hypotheses relating to belief-behaviour characteristics of teachers and pupil outcomes 165

4.7 Hypotheses relating to belief-behaviour characteristics of teachers, drama choices and pupil outcomes 171

7 ANALYSIS RELATING TO A CLIMATE OF TEACHER OPINION 191

Introduction 192

1. A Descriptive Analysis of the Overall Climate 195

1.1 Beliefs about the teacher and pupils 197

1.1.1 The role of the teacher 197

1.1.2 Teacher focus and pupil control 198

1.1.3 Teacher-pupil relationships 200

1.1.4 Tolerance of pupil ideas 201

1.1.5 The motivation of pupil learning 202

1.2 Beliefs about the organisation of learning 204

1.2.1 The structure of learning 204

1.2.2 The aims and purposes of learning 204

1.2.3 Syllabus boundness-freedom 205

1.3 The influence of significant others 206

1.3.1 Colleague supportiveness 208

1.3.2 Beliefs about superordinates 208

2. Hypotheses Relating to Teacher Characteristics and Held Beliefs 209

2.1 Hypothesis 1.1 212

2.1.1 Discussion 214

CHAPTER		PAGE
7 (cont.)		
	2.2 Hypothesis 1.2	217
	2.2.1 Discussion	219
	2.3 Hypothesis 1.3	222
	2.3.1 Discussion	222
	2.4 Hypothesis 1.4	224
	2.4.1 Discussion	224
	2.5 Hypothesis 1.5	226
	2.5.1 Discussion	226
	2.6 Hypothesis 1.6	228
	2.6.1 Discussion	229
	2.7 Hypothesis 1.7	231
	2.7.1 Discussion	231
	2.8 Hypothesis 1.8	233
	2.8.1 Discussion	239
	2.9 Hypothesis 1.9	242
	2.9.1 Discussion	242
3.	A Summary of Findings Relating to the Teacher Belief Climate	243
4.	The Teacher Belief Climate: Issues raised which gave Impetus to the Present Work	247

CHAPTER		PAGE
8	ANALYSIS OF DATA RELATING TO DRAMA CHOICES OF TEACHERS AND PUPIL OUTCOMES	251
	Introduction	252
	1. Hypotheses Relating to Actual and Ideal Drama Choices of Teachers	254
	1.1 Hypothesis 2.0	254
	1.1.1 Discussion	255
	1.2 Hypotheses 2.1.1, 2.1.2 and 2.1.3	256
	1.2.1 Discussion	258
	1.3 Hypotheses 2.2.1 and 2.2.2	259
	1.3.1 Discussion	260
	1.4 Hypotheses 2.3.1, 2.3.2 and 2.3.3	260
	1.4.1 Discussion	262
	1.5 Hypotheses 2.4.1, 2.4.2 and 2.4.3	263
	1.5.1 Discussion	264
	1.6 Hypotheses 2.5.1, 2.5.2 and 2.5.3	265
	1.6.1 Discussion	267
	1.7 Hypotheses 2.6.1, 2.6.2 and 2.6.3	268
	1.7.1 Discussion	270
	1.8 Hypotheses 2.7.1, 2.7.2 and 2.7.3	271
	1.8.1 Discussion	272
	1.9 Hypotheses 2.8.1 and 2.8.2	273
	1.9.1 Discussion	274
	2. An Overview of Findings Relating to Actual and Ideal Drama Choices of Teachers	275
	3. Hypotheses Relating to Drama Choices of Teachers and Pupil Outcomes	278
	3.1 Hypothesis 3.1	280
	3.1.1 Discussion	281

CHAPTER		PAGE
8 (cont.)		
	3.2 Hypothesis 3.2	282
	3.2.1 Discussion	284
	3.3 Hypothesis 3.3	284
	3.3.1 Discussion	285
	3.4 Hypothesis 3.4	286
	3.4.1 Discussion	287
	3.5 Hypothesis 3.5	288
	3.5.1 Discussion	289
	4. A Summary of Findings Relating to Drama Choices of Teachers and Pupil Outcomes	290
9	ANALYSIS OF DATA RELATING TO TEACHER BELIEFS, TEACHER BEHAVIOUR AND PUPIL OUTCOMES	294
	Introduction	295
	1. Relationships Between Teacher Beliefs and Pupil Outcomes	296
	1.1 Hypothesis 4.1	297
	1.2 Hypothesis 4.2	299
	1.3 Hypothesis 4.3	300
	1.4 Hypothesis 4.4	301
	1.5 Hypothesis 4.5	303
	1.6 Hypothesis 4.6	304
	1.7 Hypothesis 4.7	306
	1.8 Hypothesis 4.8	307
	1.9 Hypothesis 4.9	309
	1.10 Discussion	310

CHAPTER PAGE

9
(cont.)

2. Relationships Between Teacher Behaviour and Pupil Outcomes 312

2.1 Hypothesis 5.1 313

2.2 Hypothesis 5.2 314

2.3 Hypothesis 5.3 316

2.4 Hypothesis 5.4 318

2.5 Hypothesis 5.5 320

2.6 Hypothesis 5.6 322

2.7 Hypothesis 5.7 324

2.8 Hypothesis 5.8 326

2.9 Hypothesis 5.9 328

2.10 Discussion 330

VOLUME 2

10 ANALYSIS OF DATA RELATING TO COMBINATIONS OF BELIEF-BEHAVIOUR OF TEACHERS, DRAMA CHOICES AND PUPIL OUTCOMES 333

Introduction 334

1. Hypothesis 6.1 336

1.1 Hypotheses 7.1, 7.2 and 7.3 337

1.2 Discussion 343

2. Hypothesis 6.2 345

2.1 Hypotheses 7.4, 7.5 and 7.6 346

2.2 Discussion 351

3. Hypothesis 6.3 352

3.1 Hypotheses 7.7, 7.8 and 7.9 354

3.2 Discussion 360

CHAPTER		PAGE
10 (cont.)		
4.	Hypothesis 6.4	362
	4.1 Hypotheses 7.10, 7.11 and 7.12	363
	4.2 Discussion	368
5.	Hypothesis 6.5	369
	5.1 Hypotheses 7.13, 7.14 and 7.15	370
	5.2 Discussion	375
6.	Hypothesis 6.6	376
	6.1 Hypotheses 7.16, 7.17 and 7.18	377
	6.2 Discussion	382
7.	Hypothesis 6.7	383
	7.1 Hypotheses 7.19, 7.20 and 7.21	384
	7.2 Discussion	390
8.	Hypothesis 6.8	391
	8.1 Hypotheses 7.22, 7.23 and 7.24	392
	8.2 Discussion	397
9.	Hypothesis 6.9	398
	9.1 Hypotheses 7.25, 7.26 and 7.27	399
	9.2 Discussion	406
10.	A Summary of Findings	408
	10.1 Regardless of drama choice	408
	10.2 According to drama choice	409
	10.2.1 Dramatic play	409
	10.2.2 Drama exercise	410
	10.2.3 Theatre	411
	10.3 An overview	411

CHAPTER		PAGE
11	A DESCRIPTIVE ANALYSIS OF THE PROFILE CHARACTERISTICS OF HIGHEST VERSUS LOWEST ACHIEVING TEACHERS ON PUPIL OUTCOMES	414
	Introduction	415
	1. A Comparison of Teachers D and P: Promoters of Highest versus Lowest Pupil Gains on Figural Creativity	419
	1.1 The beliefs of D and P	419
	1.2 The belief-behaviour consistency of D and P	425
	1.2.1 The drama session of D	426
	1.2.2 The drama session of P	429
	1.2.3 Consistency of D and P and figural creativity of pupils	432
	1.3 General classroom interaction of D and P	432
	1.3.1 Teacher warmth	433
	1.3.2 Teacher target	434
	1.3.3 Person talking	434
	1.4 A summary	435
	2. A Comparison of Teachers A and M: Promoters of Highest versus Lowest Pupil Gains on Verbal Creativity	436
	2.1 The beliefs of A and M	436
	2.2 The belief-behaviour consistency of A and M	440
	2.2.1 The drama session of A	441
	2.2.2 The drama session of M	445
	2.2.3 Consistency of A and M and verbal creativity of pupils	451

CHAPTER PAGE

11
(cont.)

2.3 General Classroom interaction of A and M 454

2.3.1 Teacher warmth 454

2.3.2 Teacher target 455

2.3.3 Person talking 456

2.4 A summary 457

3. A Comparison of Teachers A and J: Promoters of Highest versus Lowest Pupil Gains on Empathy 457

3.1 The beliefs of A and J 459

3.2 The belief-behaviour consistency of A and J 462

3.2.1 The drama session of J 463

3.2.2 Consistency of A and J and empathy of pupils 465

3.3 General classroom interaction of A and J 465

3.3.1 Teacher warmth 466

3.3.2 Teacher target 467

3.3.3 Person talking 468

3.4 A summary 468

4. A Comparison of Teachers A and P: Promoters of Highest versus Lowest Pupil Gains on Academic Self-image 470

4.1 The beliefs of A and P 472

4.2 The belief-behaviour consistency of A and P 473

4.3 General classroom interaction of A and P 475

4.3.1 Teacher warmth 476

4.3.2 Teacher target 476

4.3.3 Person talking 477

4.4 A summary 477

CHAPTER PAGE

11
(cont.)

5. Characteristics of Teachers Associated with Highest Pupil Achievement 478

6. Characteristics of Teachers Associated with Lowest Pupil Achievement 480

12 SUMMARY OF THE MAIN FINDINGS AND RECOMMENDATIONS 485

Introduction 486

1. A Summary of the Present Findings 486

2. Recommendations 490

2.1 From within the present research 490

2.2 Beyond the present research 494

BIBLIOGRAPHY

A. Published works referred to directly in the thesis 498

B. Other published works relevant to the thesis 511

APPENDICES

1. Checklist of influences on drama use in schools 531

2. Pilot Opinionnaire 534

3. Teacher Opinionnaire 540

4. Interview Format 545

5. Selected Teacher Interviews 548

6. Pilot Drama Inventory 579

7. Drama Inventory 582

8. Classroom Observation Schedule 585

9. Piloting of the Empathy Scale 588

10. Empathy Scale 592

PAGE

APPENDICES
(cont.)

11. Creativity Tasks 594

12. T-score Conversion Tables for Creativity 603

13. Frequencies of Pupil Responses to Pretest and Posttest Measures 608

14. Descriptors of the Sample of Teachers and Pupils 614

15. Drama Supplementary Sheet 625

16. Pupils' Gains and Losses on Self-Esteem 628

LIST OF FIGURES

3.1 Some Characteristics of Teacher Belief Systems

5.1 Predetermined Criteria Used for Drama Inventory

LIST OF TABLES

5.1 Percentage agreement on paired observations of drama using the drama inventory

5.2 Discriminatory analysis of items on Empathy Scale

7.1 Climate of teacher opinion: frequency distribution of teacher beliefs about teachers and pupils (n=235)

7.2 Climate of teacher opinion: frequency distribution of teacher beliefs about the organisation of learning (n=235)

7.3 Climate of teacher opinion: frequency distribution of teacher beliefs about significant others (n=235)

7.4 Age of teacher and (43) held beliefs: summary of results of testing hypotheses (n=235)

7.5 Age of teacher: frequency distribution according to beliefs about the need to be submissive towards superiors (n=235)

7.6 Age of teacher: frequency distribution according to beliefs about the need for pupils to be kept quiet (n=235)

7.7 Sex of teacher and (43) held beliefs: summary of results of testing hypotheses (n=235)

7.8 Sex of teacher: frequency distribution according to beliefs about direction (n=235)

7.9 Sex of teacher: frequency distribution according to beliefs about flexibility (n=235)

7.10 Type of teacher training and held beliefs: summmary of results of testing hypotheses (n=235)

7.11 Length of teacher training and held beliefs: summary of results of testing hypotheses (n=235)

7.12 Length of teacher experience and held beliefs: summary of results of testing hypotheses (n=235)

7.13 Grade taught and teacher beliefs: summary of results of testing hypotheses (n=235)

7.14 Grade of pupil taught: frequency distribution according to beliefs about the likely behaviour of pupils (n=235)

7.15 Size of school and teacher beliefs: summary of results of testing hypotheses (n=235)

7.16 Rural-urban teachers and teacher beliefs: summary of results of testing hypotheses (n=235)

7.17 Rural-urban teachers: frequency distribution according to beliefs about direction (n=235)

7.18 Rural-urban teachers: frequency distribution according to beliefs about the use of pupil ideas (n=235)

7.19 Rural-urban teachers: frequency distribution according to beliefs about the likely behaviour of pupils (n=235)

7.20 Rural-urban teachers: frequency distribution according to beliefs about drama as a learning motivator (n=235)

7.21 Rural-urban teachers: frequency distribution according to beliefs about drama as a means of practicing self-discipline (n=235)

7.22 Rural-urban teachers: frequency distribution according to beliefs about drama as a facilitator of pupil mobility (n=235)

7.23 Choice of drama option and teacher beliefs: summary of results of hypotheses testing (n=235)

8.1 Frequency distribution of the total teacher sample according to actual and ideal drama choices (n=235)

8.2 Frequency distribution of 20 to 30 year old teachers according to actual and ideal drama choices (n=117)

8.3 Frequency distribution of teachers aged 41 years or more according to actual and ideal drama choices (n=59)

8.4 Frequency distribution of female teachers according to actual and ideal drama choices (n=164)

8.5 Frequency distribution of infant trained teachers according to actual and ideal drama choices (n=57)

8.6 Frequency distribution of primary trained teachers according to actual and ideal drama choices (n=139)

8.7 Frequency distribution of two-year trained teachers according to actual and ideal drama choices (n=124)

8.8 Frequency distribution of three-year trained teachers according to actual and ideal drama choices (n=89)

8.9 Frequency distribution of teachers with one to ten years teaching experience according to actual and ideal drama choices (n=134)

8.10 Frequency distribution of teachers with eleven to twenty years teaching experience according to actual and ideal drama choices (n=71)

8.11 Frequency distribution of teachers with lower primary pupils according to actual and ideal drama choices (n=104)

8.12 Frequency distribution of teachers with middle primary pupils according to actual and ideal drama choices (n=74)

8.13 Frequency distribution of teachers working in medium sized primary schools according to actual and ideal drama choices (n=98)

8.14 Frequency distribution of teachers working in large primary schools according to actual and ideal drama choices (n=99)

8.15 Frequency distribution of rural primary teachers according to actual and ideal drama choices (n=84)

8.16 Frequency distribution of urban primary teachers according to actual and ideal drama choices (n=151)

8.17 Sub-sample of 16 teachers: gains and losses of pupils on educational outcomes (n of pupils = 370)

8.18 Drama choices of teachers: respective gains and losses of pupils on a measure of verbal creativity (n of pupils = 370)

8.19 Drama choices of teachers: respective gains and losses of pupils on a measure of figural creativity (n of pupils = 370)

8.20 Drama choices of teachers: respective gains and losses of pupils on a measure of empathy (n of pupils = 370)

8.21 Drama choices of teachers: respective gains and losses of pupils on a measure of self-esteem (n of pupils = 370)

8.22 Drama choices of teachers: respective gains and losses of pupils on a measure of academic self-image (n of pupils = 370)

9.1 Beliefs of teachers about direction and pupil outcomes: results of testing hypotheses

9.2 Beliefs of teachers about pupil ideas and pupil outcomes: results of testing hypotheses

9.3 Beliefs of teachers about flexibility and pupil outcomes: results of testing hypotheses

9.4 Beliefs of teachers about pupil control and pupil outcomes: results of testing hypotheses

9.5 Beliefs of teachers about pupil dependence and pupil outcomes: results of testing hypotheses

9.6 Beliefs of teachers about less able pupils and pupil outcomes: results of testing hypotheses

9.7 Beliefs of teachers about centredness and pupil outcomes: results of testing hypotheses

9.8 Beliefs of teachers about pupil mobility and pupil outcomes: results of testing hypotheses

9.9 Beliefs of teachers about pupil competition and pupil outcomes: results of testing hypotheses

9.10 Behaviour of teachers concerning direction and pupil outcomes: results of testing hypotheses

9.11 Behaviour of teachers concerning pupil ideas and pupil outcomes: results of testing hypotheses

9.12 Behaviour of teachers concerning flexiblity and pupil outcomes: results of testing hypotheses

9.13 Behaviour of teachers concerning pupil control and pupil outcomes: results of testing hypotheses

9.14 Behaviour of teachers concerning pupil decision-making and pupil outcomes: results of testing hypotheses

9.15 Behaviour of teachers concerning less able pupils and pupil outcomes: results of testing hypotheses

9.16 Behaviour of teachers concerning centredness and pupil outcomes: results of testing hypotheses

9.17 Behaviour of teachers concerning pupil mobility and pupil outcomes: results of testing hypotheses

9.18 Behaviour of teachers concerning pupil competition and pupil outcomes: results of testing hypotheses

10.1 Belief-behaviour of teachers concerning direction and pupil outcomes: results of testing hypotheses

10.2 Belief-behaviour of teachers concerning direction, drama choice and pupil outcomes: results of testing hypotheses

10.3 Belief-behaviour of teachers concerning pupil ideas and pupil outcomes: results of testing hypotheses

10.4 Belief-behaviour of teachers concerning pupil ideas, drama choice and pupil outcomes: results of testing hypotheses

10.5 Belief-behaviour of teachers concerning flexibility and pupil outcomes: results of testing hypotheses

10.6 Belief-behaviour of teachers concerning flexibility, drama choice and pupil outcomes: results of testing hypotheses

10.7 Belief-behaviour of teachers concerning pupil control and pupil outcomes: results of testing hypotheses

10.8 Belief-behaviour of teachers concerning pupil control, drama choice and pupil outcomes: results of testing hypotheses

10.9 Belief-behaviour of teachers concerning pupil dependence and pupil outcomes: results of testing hypotheses

10.10 Belief-behaviour of teachers concerning pupil dependence, drama choice and pupil outcomes: results of testing hypotheses

10.11 Belief-behaviour of teachers concerning less able pupils and pupil outcomes: results of testing hypotheses

10.12 Belief-behaviour of teachers concerning less able pupils, drama choice and pupil outcomes: results of testing hypotheses

10.13 Belief-behaviour of teachers concerning centredness and pupil outcomes: results of testing hypotheses

10.14 Belief-behaviour of teachers concerning centredness, drama choice and pupil outcomes: results of testing hypotheses

10.15 Belief-behaviour of teachers concerning pupil mobility and pupil outcomes: results of testing hypotheses

10.16 Belief-behaviour of teachers concerning pupil mobility, drama choice and pupil outcomes: results of testing hypotheses

10.17 Belief-behaviour of teachers concerning pupil competition and pupil outcomes: results of testing hypotheses

10.18 Belief-behaviour of teachers concerning pupil competition, drama choice and pupil outcomes: results of testing hypotheses

11.1 Pupil gains and losses of the teacher sub-sample on pretest and posttest measures of figural creativity (n=16)

11.2 Comparison of teachers D and P: teacher warmth recorded during a random fifty minute period

11.3 Comparison of teachers D and P: teacher attention given to pupils during a random fifty minute period

11.4 Comparison of teachers D and P: teacher-pupil dialogue recorded during a random fifty minute period

11.5 Pupil gains and losses of the teacher sub-sample on pretest and posttest measures of verbal creativity (n=16)

11.6 Comparison of teachers A and M: teacher warmth recorded during a random fifty minute period

11.7 Comparison of teachers A and M: teacher attention given to pupils during a random fifty minute period

11.8 Comparison of teachers A and M: teacher-pupil dialogue recorded during a random fifty minute period

11.9 Pupil gains and losses of the teacher sub-sample on pretest and posttest measures of empathy (n=16)

11.10 Comparison of teachers A and J: teacher warmth recorded during a random fifty minute period

11.11 Comparison of teachers A and J: teacher attention given to pupils during a random fifty minute period

11.12 Comparison of teachers A and J: teacher-pupil dialogue recorded during a random fifty minute period

11.13 Pupil gains and losses of the teacher sub sample on pretest and posttest measures of academic self-image (n=16)

11.14 Comparison of teachers A and P: teacher warmth recorded during a random fifty minute period

11.15 Comparison of teachers A and P: teacher attention given to pupils during a random fifty minute period

11.16 Comparison of teachers A and P: teacher-pupil dialogue recorded during a random fifty minute period

11.17 A comparison of highest and lowest achieving teachers in respect of open (System A) and closed (System B) beliefs systems

ABSTRACT

A notable feature of drama in schools is that its purpose, practice and subsequent pupil outcomes are governed by the belief systems of teachers. Using a conceptual framework derived from belief systems theory, the aims of the present research were threefold.

The first aim was to determine the nature of the Teacher Belief Climate in which drama in schools was deemed to operate. A sample of 235 primary teachers from 42 schools was invited to respond to belief statements about teaching, learning, drama and interpersonal relationships concerning immediate colleagues and pupils. The sample also indicated their actual and ideal drama choices. It was found that the teachers agreed on most in a series of given statements, but they failed to agree on the kinds of drama best suited to achieving their common educational intentions. Moreover, most teachers felt unable to pursue their ideal drama choices.

The second aim of the research was to examine the relationship between the drama choices of teachers and the achievement of intended pupil outcomes. A sub-sample of 16 teachers was selected on the basis of professing to use either theatre or dramatic play; these particular options were found to be the most popular ideal drama choices of the total sample (n=235). It was found that certain members of

the sub-sample of teachers were using drama exercise instead of dramatic play. As a consequence of this observation the number of drama options under scrutiny was increased from 2 to 3, that is, theatre, dramatic play and drama exercise. Interviews with the sub-sample revealed that, in spite of professing to use different kinds of drama, all members chose the same facets of personal and social development as their intended pupil outcomes. A pretest-posttest design was employed in order to determine gains and losses of pupils on indices of intended outcomes over a set period of time. Of the three kinds of drama employed only teachers of dramatic play managed to produce any significant pupil gains on outcomes. Teachers of drama exercise promoted significant pupil losses on creativity measures and teachers of theatre generated neither gains nor losses on pupil outcomes.

The third aim of the work was to investigate the respective influence of beliefs, behaviour and belief-behaviour consistency of teachers on the outcomes of pupils. Responses to the Teacher Opinionnaire and classroom observations, made via the use of the Drama Inventory, were employed to group the sub-sample of 16 teachers according to their beliefs, behaviour and belief-behaviour consistency. Inspection of outcomes according to these teacher groupings showed that very few single elements of belief or behaviour were associated with significant pupil change. However,

specific combinations of belief-behaviour were found to be related to significant gains and losses of pupils. Combinations of teacher belief-behaviour associated with pupil success were more evident among teachers of dramatic play than those who used either of the other two options. In respect of pupil outcomes, it was more important for teachers of dramatic play to be consistent than teachers using other methods.

The research also analysed profile characteristics of highest and lowest achieving teachers on each pupil outcome except self-esteem (where no significant changes had been evidenced). Besides reflecting the group findings outlined above, highest achieving teachers were found to possess relatively open belief systems, whereas lowest achieving teachers behaved as if they had closed belief systems.

Overall, teachers who achieved their intended pupil outcomes had certain characteristics; they used dramatic play; they were consistent and they possessed relatively open belief systems. In contrast, teachers unable to meet their desired goals tended to employ theatre or drama exercise; they were often inconsistent and acted in accord with closed belief systems.

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CHAPTER ONE

INTRODUCTION

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1. THE PRIMACY OF TEACHER BELIEFS

The ways in which drama can be studied and experienced by children in schools is governed by the belief systems of the teachers involved. The implication of this assertion is that the educational outcomes of drama for the child are largely dependent upon a range of beliefs that the teacher brings to the study of drama. Teacher belief systems may be seen to influence all aspects of educational activity in a number of fundamental ways. Combs (1982) states that:

> teacher belief systems serve as individual theories of teaching and provide a personal set of guidelines for professional practice. (Combs, 1982, p.vii).

Central to a teacher's 'theory of teaching' are those dispositions regarding role. Expectations about what a teacher 'is', and 'should be', provide the basis for classroom practice.

Views about role may well vary among teachers. On the one hand some teachers may perceive themselves as focal points for all classroom activities. These teachers are likely to believe that it is their job to transmit actively to pupils a societal view of what constitutes 'worthwhile'

knowledge. Teachers' views about guided learning are likely to be influenced by a perceived need for active and even didactic involvement in educational activities.

Alternatively, some teachers prefer not to see themselves as focal points for all, or even most, aspects of pupil learning. In this instance, teachers are more inclined to see their role as transmitting to pupils 'worthwhile' knowledge by placing it within reach of the child. These teachers may see themselves as guides to learning and attempt to remove as many mediators as possible (including themselves) which may stand between the pupil and that which is to be learned.

The role stances outlined so far may not be mutually exclusive for the individual teacher. The stance which teachers adopt may vary from one educational activity to another, and vary even within one activity. Much may depend on the educational context and the perceived needs and priorities of the teacher, all of which are subject to change. Sometimes the teacher may believe that the main task is to take a central position within an educational activity. At other times the same teacher may believe that s/he should remove him/herself from the focal point of an activity. The teacher-centredness-pupil-centredness dimension is only one dimension about which views of teacher role may vary. The overall role which teachers adopt will depend upon held beliefs.

In defining his/her own role the teacher comes to define the role of the learner. Each role carries with it certain expectations emanating from a variety of sources including the teacher, the pupils, the school principal, colleagues, the parents and wider societal groups and individuals. For a teacher to fulfil his/her task, the pupil must meet the teacher's requirements of what a learner 'should' be. Teachers who perceive their role in one way are likely to differ, in terms of learner expectations, from colleagues who see the role of the teacher in other ways. Regardless of which role perceptions are maintained, the teacher is likely to have an irresistible desire to put these beliefs into practice perhaps not fully comprehending the consequences. By doing this the teacher is able to define the role into an operational form and thereby to justify the actions that arise from the role.

As part of these role expectations, the teacher is likely to hold beliefs about the 'worthwhile' aims and priorities of 'education'. The teacher's major task is to decide which goals are worth pursuing and which are not.

Views about teacher role are likely to govern the nature of intended outcomes. There are those teachers whose aims are predominantly focused upon the cognitive aspects of the curriculum. In this instance, top priority, in terms of teacher time and effort, is likely to be given to academic

endeavour. Other teachers may profess to aims which extend beyond the 'basic' curriculum to include greater concentration upon aspects of the affective domain of education. There may be teachers who prefer to work without any explicitly stated purposes, possibly in the belief that these may serve to constrain, rather than promote, more 'spontaneous' educational activities. Many of these teachers may find genuine difficulty in making their intended outcomes more explicit.

A teacher's 'set of guidelines' is likely to invite particular behavioural strategies when efforts are made to put aims into practice. As Ryans (1960) observes:

> One might expect a teacher committed to a particular set of viewpoints to behave differently in specified school situations from some other teacher committed to some other viewpoint. (Ryans, 1960, p.148).

The extent to which different teacher behaviour may lead to variations in the quality of pupil outcomes remains to be seen. Consequently, how successful teachers are in implementing their educational intentions is likely to be related to the kinds of outcomes they choose to pursue and the means by which they put them into action.

A teacher's beliefs can act as constraints on what s/he feels is possible in the classroom. Views about pupils, in terms of likely success and potential behaviour, may limit the kinds of strategies and options teachers believe they have at their disposal.

A further source of influence on what teachers believe they can and might do is likely to emanate from colleagues in the same school. Fellow teachers may have the collective power to promote or inhibit what teachers feel they should be doing in classrooms.

Schools may possess an explicit statement of educational aims and goals. Individual teachers may or may not agree with its contents, but nevertheless will be expected to abide by it. The extent of colleague support given to teachers may well depend upon an individual's ability to follow the norms and values of this collective educational intent.

Taylor (1974) sees teacher beliefs as factors likely to affect what is taught by '... creating a framework of values in relation to which decisions about what to teach can be made' (Taylor, 1974, p.2). What teachers would like to teach, might teach, and are able to teach, is seen to be influenced by this 'framework of values'. This framework is seen to reflect a belief system which serves to govern what a teacher 'is', what his/her aims are and, ultimately, what measure of success is likely to be achieved with pupils. As such, a teacher's belief system may be seen to have a fundamental influence on all aspects of teacher decision-making in classrooms, including drama.

When we look at the doing of drama in schools, we are likely to do so most effectively if we take into account

teacher belief systems. How are the individual and shared beliefs of teachers related to drama use in schools? In terms of pupil outcomes, are some beliefs superior to others? What are the normative characteristics of teacher belief systems?

A major task of the present study is to investigate the influence of teacher belief systems on drama choices and pupil outcomes.

2. THE PROBLEM OF DRAMA CHOICE FOR TEACHERS

On the face of it, a teacher's choice of drama may only appear to be limited by the number of options available. However, given the primacy of teacher beliefs upon educational outcomes, it could be that the choices for some teachers may be minimised and for others could well be non-existent.

What teachers believe about drama teaching depends on the beliefs they hold about teaching in general. A drama option may only be adopted by teachers insofar as it is seen to facilitate the overall educational purposes of the teacher.

Teachers who view their classroom role as that of a 'director' are likely to be attracted towards those kinds of drama which afford a high degree of teacher direction. Two kinds of drama in particular exemplify contrasting views of teacher role: 'informal drama' and 'theatre'.

Informal drama may be seen to accommodate 'child-centred' ideologies and beliefs. Thompson (1978) defines 'informal drama' as: "drama that is done without a script" (Thompson, 1978, p.26). The role of the teacher is that of 'guide' (Slade, 1954; et al.); the task is to "... extend experience [of pupils] by means of helpful suggestion" (Newsham, 1975, p.26). In this activity, it is common for pupils to create their own dramatic efforts, "irrespective of any function of communication to an audience" (Way, 1967, p.3). The teacher-qua-guide usually invites all pupils to participate and tends to promote the merits of 'experiential' learning.

Other teachers may see 'drama' in terms of theatre, which is "... largely concerned with communication between actors and an audience" (Way, 1967, p.2). In theatre, the teacher's conventional task is to direct the performance of pupil-actors. By virtue of his/her relative expertise, the teacher has a central position in the activity. The pupil's job is to master the script and to communicate words and meaning to an audience. The pupil is required to demonstrate that learning has taken place. As a consequence, the teacher may only select those pupils able to meet the standards of a theatre performance - thus pupil participation is likely to be limited.

Whether teachers 'should' choose to do 'informal drama' or theatre has been the cause of much debate among educators

for the last forty years. Many teachers may share the view promulgated by the Plowden Report (1967) that:

> [although] some primary school children enjoy having an audience of other children, or their parents, formal presentation of plays [theatre] on a stage is usually out of place. (Plowden, 1967, p.3).

Many of these teachers may feel that drama, viewed as theatre, has no place in the primary school because it has nothing to contribute towards the teacher's cognitive aims. Others may agree that theatre has no place but for different reasons. 'Progressive' teachers may feel that theatre is an adult-orientated activity and therefore reject it on the grounds that it is not of the child's own making. Great store may be placed on the affective aspects of 'informal drama', in the belief that the child's participation may result in clarity of self-expression and an overall ability to cope in school.

However, there are numerous teachers who believe that theatre is 'not out of place' in the primary school. Play productions, parent evenings and end of year concerts give outward and tangible evidence of the drama work that may be done in the schools. There may also be those educators who approach 'informal drama' in a theatrical manner (Watkins, 1981, p.31). Some traditional teachers see theatre as a vehicle by which the young may be introduced to the cultural heritage of Man. They may well even reject the child's

efforts if those efforts do not meet the standards of the adult theatre. These and other arguments are given further scope in Chapter Two.

It is clear that drama choice in schools remains a matter of contention among primary school teachers. Given this apparent dilemma, what drama options 'should' teachers adopt in their classrooms?

Much of what pupils manage to achieve in drama is likely to rest on the teacher's intended outcomes. By what outcomes do teachers come to judge a given option? It may well be that teachers pursuing an informal kind of drama have their sights set upon the achievement of personal and social development as a major drama aim. Others operating in a theatre mode may place emphasis on the virtues of memory and recall.

Clearly some drama options may be more relevant to particular teacher aims than others. Conversely, certain teacher aims will be best achieved by some drama options and not others. The wisdom of drama choice may be examined in the light of pupil outcomes. As Combs (1982) says:

> Expected or desirable [pupil] outcomes provide a measure of proof that the theories from which they arose have some validity. (Combs, 1982, p.7).

Other teacher beliefs may well intervene between what a teacher hopes to achieve with his/her pupils and what s/he manages to achieve: expectations concerning pupils may have

* A more detailed examination (beyond the scope of this thesis) of the pupil control ideology issue will take into account Willower's Penn State studies. See Willower, D.J., Eidell,T.L. and Hoy,W.K. (1967). The school and pupil control ideology. Pennsylvania, Penn State University.

some bearing on drama choices. Evidence suggests that teacher attitudes regarding pupil abilities can be 'self-fulfilling', (Rosenthal & Jacobsen, 1966, 1968; Beez, 1972; Budd-Rowe, 1974; Galton & Delafield, 1981). At worst, such expectations might lead a teacher to avoid the use of drama altogether. At best, the teacher's assessment of the positive and negative attitudes of pupil abilities, may serve to constrain teacher options severely.

Teachers who hold relatively negative expectations for pupil behaviour in drama may well select those options that facilitate a high level of pupil control. Hargreaves (1979) cites one instance where:

> teachers opted to do mime 'because it's less chaotic than anything else'. Despite all the cognitive benefits that might accrue to pupils ... the teacher's decision here is closely related to its [mime] potential for social control. (Hargreaves, 1979, p.138).

The teacher's belief in the need for 'social control' may have an important influence upon drama choice. It further suggests an element of risk that may be present when decisions about drama use come to be made.

Berlack et al. (1966) note:

> it is a salient characteristic of the game of teaching that either both players, the teacher and his pupils, win or both lose. (Berlack et al., 1966, p.58).

The perception of the 'game' may be seen to derive from the belief system of the teacher. It may be that the danger of

'losing' may loom too large in the minds of some teachers, and inhibit the use of drama completely. As such, teacher expertise in drama may provide insufficient guarantee that decisions about drama options will be based on 'educational criteria' rather than personal prejudice. Given the possible constraining nature of teacher beliefs about pupils, we need to ask what options do teachers really have when faced with pupils? Elsewhere, beliefs regarding colleague supportiveness may have an influence on drama decisions. Pursuit of common drama goals may lead to a supportive school atmosphere for drama efforts. On the other hand, it may be a brave teacher indeed who elects to undertake a kind of drama which colleagues are unwilling or unable to accept.

A teacher's beliefs about pupils and colleagues may lead him/her to distort or modify drama practice. The overwhelming desire to fulfil role expectations may far outweigh the need to succeed in drama.

3. BELIEF-BEHAVIOUR CONSISTENCY AND PUPIL OUTCOMES

How teachers come to put their beliefs into practice may well hold consequences for pupil outcomes in drama. Are teachers doing what they say they are doing?

In terms of pupil success, how important is it for teachers to act according to their beliefs? Can beliefs

alone serve to guarantee pupil success? It may well be that certain combinations of belief-behaviour can lead to positive pupil outcomes regardless of drama choice. How viable are certain belief-behaviour combinations in meeting intended pupil outcomes? Furthermore, is it more critical for teachers to behave according to their beliefs when doing one particular kind of drama rather than another? For example, if a teacher believes in being a 'guide' in informal drama, but due to constraints behaves as a 'director', what are the consequences for pupil outcomes? Are these results the same if a teacher attempts to guide, rather than direct, theatre?

A survey of drama literature suggests that if teachers approach informal drama in a formal manner then pupil outcomes are likely to be influenced in a negative way. It is pertinent to note that these and other claims, regarding what are essentially the antecedents of informal drama, remain untested. With this in mind, a second major task of the present research is to examine the influence of teacher belief-behaviour consistency on pupil success in drama.

It is noticeable, that research workers in drama have paid little attention, if any, to the school-based influences on drama use. In particular, when pupil outcomes have been assessed, little account has been taken of the primacy of teacher beliefs on drama choices and teacher behaviour.

4. STATEMENT OF THE RESEARCH PROBLEM

i. What are the normative characteristics of teacher belief systems?

   a. What do teachers believe about teaching?

   b. What do teachers believe about drama?

ii. What kinds of drama do teachers choose to do?

   a. What choice do they have when faced with pupils?

   b. By what outcomes do they come to judge a given option?

iii. What account need we take of drama choices when pupil outcomes are examined?

   a. How viable are selected drama options in meeting intended pupil outcomes?

iv. Are teachers doing what they say they are doing?

v. To what extent may pupil outcomes be explained in terms of belief-behaviour consistency:

   a. Regardless of drama options?

   b. According to drama options?

vi. What are the profile characteristics (drama choices, beliefs and behaviour) of teachers who produce negative versus positive pupil outcomes?

5. AN OVERVIEW

A teacher's use of drama may be viewed within certain overarching educational contexts shared by other aspects of the curriculum. In particular, its doing may be subject to the relationship between:

a. what teachers might be doing (philosophical base of the curriculum) and what they believe they are doing (professional understanding);

b. what teachers believe they are doing and what they are actually doing; and

c. what outcomes teachers hope to achieve and what they tend to produce.

At each stage, teacher reasons and preferences for particular drama choices and subsequent outcomes may be revealed. It is precisely because drama is an unresolved issue that educational prejudices and processes of independent decision-making among different teachers may be revealed. The value of using drama as a vehicle in this study is seen to lie in its very uncertainty.

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CHAPTER TWO

REVIEW OF LITERATURE AND RELATED RESEARCH

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REVIEW OF LITERATURE AND RELATED RESEARCH

INTRODUCTION

The present chapter is divided into two main sections. Section one is concerned with literature relating to the use of drama in schools - the object of the present research. In this part, particular examination is made of the controversy regarding what drama 'is', how it 'should' be done and the perceived value derived from its use.

Views concerning notions of drama are seen to be polarised: there are those who define drama as an 'informal' activity and others who see it as 'theatre'. The conflict is one of drama choice, based not so much on 'facts or findings', but more on differences of belief which exist among drama educators and teachers alike.

It soon becomes clear that there is a paucity of empirical research in the drama area. The remainder of the first section is given over to some possible explanations for this observation.

Section two of the chapter begins by examining the literature relating to belief systems per se. Attention is then paid to research regarding teacher belief systems, the relationship between teacher beliefs and teacher behaviour, and the expectancy effects of teacher beliefs.

One particular example of research is analysed in order to elaborate specific, philosophical and methodological problems likely to be met when researching the area of teacher belief systems.

Overall, conflicts of drama choice, the primacy of teacher beliefs and the relationship between beliefs and actions, may be seen to provide a focal point for the present study.

1. LITERATURE AND RELATED RESEARCH CONCERNING DRAMA USE IN SCHOOLS

1.1 Perspectives on the conflict between drama and theatre

Surveys of drama use in secondary (McGregor, 1977) and primary (Stabler, 1978) schools suggest that there is a wide variety of dramatic activities which are given the name of 'drama'. However, underlying these varied notions of 'drama' are two fundamental approaches to the work which have come to polarise drama doing in schools.

There are those who believe drama to be an 'informal' activity in which pupils are encouraged to invent and play out their own dramatic ideas, without the presence of an audience (Slade, 1958; Way, 1967; and many others). Even supporters of the 'informal' view admit that the work often appears to adults as 'shapeless' (Way, 1967) and "... is suspected of leading nowhere" (Franklin, 1961, p.167).

As Lloyd (1976) observes:

> The traditionalist might argue, do we not seriously mislead ourselves when we confidently apply the word 'creativity' where, at a moment's notice, children improvise dramatizations ... from their daily lives. [They] may display charm and insight, and the exercise may foster confidence. But, he is likely to protest at putting these achievements in the same category as a performance by Olivier. (Lloyd, 1976, p.103).

Dramatic material from pupils' 'daily lives' may well consist of ideas from television, believed by a number of writers to be 'tawdry' in nature (Crosscup, 1966, p.13).

It is notable that far greater criticism is levelled at those teachers who choose to do theatre in the primary school. 'Theatre' is used in the conventional sense of the word. Here, actors, usually pupils, are given the task of communicating dramatic meaning to an audience. Whether or not pupils are capable of fulfilling this specialised role of communicator remains a matter of contention. There are those who support Way's (1967) view that, "communication to an audience is beyond the capacity of the majority of children and young people" (Way, 1967, p.3). The view above is based on an implicit notion of 'theatre readiness', given support by numerous writers. They hold that pupils are not ready for theatre until they have experienced the creation of their own dramatic work throughout the primary years and beyond. As such they contend that theatre has no place on the primary school curriculum.

However, there are others who support a view advanced by Holmes (1912) that "young children are born actors" (Holmes, 1912, p.174). They advance the view that a pupil's ability to communicate to an audience primarily depends on "the size and relationship of the audience as well as the material to be presented", that is, a more 'pragmatic' approach to drama choice (Hodgson, 1972, p.41).

Informal drama protagonists further argue that the 'material to be presented' is often of a 'poor quality' and is predominantly founded on adult rather than pupil problems, anathema to child-centred theorists and practitioners. Allied to this issue is the criticism that pupils are given a peripheral, rather than a central, part in the theatrical proceedings (Thompson, 1978). Moreover, informal protagonists accuse theatre teachers of using the medium to facilitate their own domination in the classroom (Watkins, 1981). Bolton (1978) further notes that some teachers have a tendency to approach 'informal' drama in a theatrical manner by getting children to prepare their work in anticipation of an imaginary audience.

In determining who can or cannot communicate to an audience, informal drama protagonists accuse their theatrical colleagues of being elitist in their approach to casting: they are seen to favour "the talented few" (Kolczynski, 1977, p.285) "intelligent pupils" (Barnfield,

1968, p.5), and speaking parts are only given to "gifted children" (Fletcher, 1967, p.290). It is reasonable to assume that pupils who are more able to meet the technical demands of theatre are the ones most likely to be chosen to participate. Informal drama protagonists believe that all pupils should have a part in the activity.

The question of competence in the theatre does not end with the pupil. There are those who doubt the ability of primary school teachers to practice the art of theatre with primary pupils, or any other. Primary teachers in particular are seen to lack the necessary expertise and skills for a 'successful performance' (Thompson, 1978; et al.).

The supporters of informal drama see the element of audience as a likely intervening variable between intended and actual pupil outcomes (Davis, 1973; et al.). The element of audience is seen to be a source of embarrassment (McGregor, 1977) and shyness (Way, 1967) and a source of unnecessary distraction for all participants (Slade, 1958; et al.). Added to this is the view that the audience themselves do not know how to respond sensitively towards pupil efforts (Crosscup, 1966).

Views concerning the respective needs for an audience appear to reflect more underlying beliefs about the nature of educational evaluation. Informal drama supporters stress the virtues of formative modes of evaluation in drama.

Drama is seen as a developmental process warranting continuous kinds of assessment (Courtney, 1980).

On the other hand, theatre lends itself more readily to summative modes of evaluation, since a production is there as an outcome. The audience may be seen as the only contributor to evaluation beyond the pupil's own enjoyment. The major aim of those teachers working in the theatre mode is likely to be that of a 'smooth performance' and other benefits such as pupil growth will presumably take second place (Fletcher, 1967).

There are a few writers who believe that both informal drama and theatre should be considered as 'drama'. Informal drama and theatre are not viewed as opposite poles, but more as a single dimension with an emphasis on process at one end and an emphasis on performance-product at the other.

McGregor (1977) notes that:

> The crucial question for drama in practice is whether or not for this group, at this time and in this context, such a shift of emphasis can fulfil any additional or worthwhile function. (McGregor, 1977, p.19).

McGregor wrote this in relation to drama in the secondary school. However, this matter of 'emphasis' may be a concern for colleagues in the primary school. How wise teachers are in their drama choice is a question asked within the parameters of the present research. What is clear at the outset is that neither informal drama nor

theatre, nor any position between the two poles, has been given any empirical support in terms of pupil outcomes. There is no evident indication as to which kind of drama is likely to meet intended pupil outcomes.

Before proceeding to analyse some of the likely reasons for a lack of empirical evidence, it is necessary to pay attention to the kinds of pupil outcomes that informal drama protagonists claim as a result of participation in the medium. How far these claims are supported by empirical evidence remains to be seen. Claims about the outcomes of 'drama' stem predominantly from supporters of informal drama. As such the word 'drama' will be used in reference to this kind of activity.

1.2 Perspectives on the outcomes of drama

There is no shortage of literature in which authors attempt to define the practice and educational potential of drama use in schools. As Thompson (1978) notes:

> Over the past ten years hundreds of books have been published extolling the values and virtues of drama ... In every one the author commits to print thousands of words to buttress his beliefs and offers anecdotal evidence of their worth. He then usually offers a step-by-step method by which the reader can engage young children in the art of drama. (Thompson, 1978, p.14).

Derived from a number of these literature sources is the declared aim of 'developing the whole child', via the

use of drama. This common statement of drama intent has its roots in child-centred ideologies and serves to act as a general blanket under which a wide array of other aims may be subsumed. The examples which follow are by no means exclusive to the authors cited. Drama is seen to be aimed at developing or improving a pupil's oracy (Barker, 1974); social health (O'Neill, 1976); social attitudes (Heathcote, 1972); emotional mastery (Way, 1967); self-confidence (Siks, 1958); resourcefulness (Slade, 1954) and critical thinking (Dallmann, 1966).

Stephenson (1971), Chairman of the 'International Conference on Teaching and Learning English' held at York University (U.K.) admitted that:

> The claims made for drama by enthusiasts are often exaggerated and always difficult to substantiate. Yet its potential as a mode of learning is evident and increasingly recognised. (Stephenson, 1971, p.12).

It may be argued that if, as Stephenson suggests, the outcomes of drama use were 'evident and increasingly recognised', then drama would be a more settled issue on the school timetable. In spite of these observed claims, 'exaggerated' or otherwise, few empirical studies have been carried out to investigate their alleged validity.

Of those that have employed empirical means, efforts have been focussed on either drama as a vehicle for personal development, or as a way of promoting other aspects of the

curriculum. Empirical studies have been varied and have examined drama as an instrumental means of enhancing: intonation and enunciation (Hayes, 1970); articulation (Ludwig, 1963); science concepts (Rattley, 1979); reasoning skills (Pidgeon, 1975); proficiency in reading (Ross and Roe, 1975); the self-concept of culturally deprived children (Carlton et al., 1965); language concepts and creativity (Hensel, 1973); retention of learning material (Ingersoll, 1970); role-taking ability (McCall, 1981) and the use of holistic learning processes (Rubin, 1978; McClendon, 1982). It is notable that very few researchers in the field of drama have had their studies replicated. Noticeable also is a paucity of empirical research into the nature of drama and the criteria employed by teachers for its selection. This is possibly a reflection of the disregard of researchers for the influence of environmental school-based factors that might constrain the outcomes of drama use in schools.

Given these observations, it is now worth examining some possible constraints upon the overall quantity and quality of empirical research in the area of 'educational' drama.

1.3 A lack of empirical research in the area of drama

1.3.1 Empirical research as an 'inappropriate mode of enquiry'

Several studies (for example Hoetker, 1975 and Brossell, 1975) argue in favour of an ethnological, rather than an empirical, experimental approach to drama enquiry. They assert that drama is a 'subjective phenomenon' and therefore should be observed with more subjective means that 'objective research instruments'. It is reasonable to suggest that all observed phenomena are subjective from the view of the observer (and sometimes the observed). When one makes an empirical enquiry, the identification of variables and research criteria provide a firm base from which important, predetermined issues may be profitably explored. In doing this, a set of conventions may be established regarding the nature of 'appropriate' criteria which allow for more emphasis on empirical evidence and less on the researcher's own imagination when conclusions come to be drawn about findings.

1.3.2 The teacher as a major contributor to dramatic enquiry

Stephenson (1977) and others, believe that teachers are in a good position to contribute towards an ethnologically-oriented enquiry into classroom drama.

Stephenson states that:

> Many more teachers would incorporate it [drama] into their teaching if they were better informed about exactly how it could contribute to their children's learning. There is a need for more detailed description and analysis of drama at work in the classroom. Teachers themselves are in the best position to provide them. (Stephenson, 1971, p.12).

This advocacy apparently begins and ends with the classroom teacher and suggests a continuing reliance upon the "anecdotal evidence" mentioned earlier by Thompson (1978). An 'inside look' at drama may have its merits in terms of providing detailed observations for further consideration. However, the nature of anecdotes is such that they are presented as 'non-challengable' accounts of personal teaching experiences and thus invite no further scrutiny.

1.3.3 A basic distrust of empirical research methods

The desire for an exclusive ethnological base of enquiry, regardless of the problem at hand, may stem in part from an underlying distrust of empiricism. Informal drama, as mentioned earlier, has its roots in child-centred ideologies and is synonymous with 'progressive' education. Entwistle (1981) says of 'progressive' educators that:

> They are as likely to have as little confidence in traditional research methodology as they have in formal methods of teaching. Their evidence is

> drawn from observation and experience built up through anecdotes, to demonstrate by repeatable instance the efficacy of the approach they endorse. (Entwistle, 1981, p.231).

1.3.4 Researcher determination to 'show that drama works'

The two examples which follow serve to illustrate the influence of researcher beliefs on the outcomes of empirical research in drama.

One researcher, Bellman (1974) set out to:

> determine the effect of a model creative dramatics program on personality as shown in self-concept. (Bellman, 1974, 5668-A)

Following the administration of a measure of self-concept, Bellman noted that:

> On the basis of pre and posttests there did not appear to be any significant change in the scores as a result of a creative dramatics program. (Bellman, 1974, 5668-A)

She also noted that:

> From the observation data ... some changes could be noted. The teacher observer pointed to several individuals where greater expressive abilities seemed evident after participating in creative dramatics. (Bellman, 1974, 5668-A)

Finally, it appears that Bellman felt confident enough from the observation of those "several individuals" to conclude that:

> Student participation does improve self-concept as seen through teacher observer comments. (Bellman, 1974, 5668-A)

Not only did Bellman appear to ignore her own empirical evidence, but would also seem to have exaggerated the number of students deemed to have improved in self-concept. No criteria were offered to explain the nature of observer 'evidence' of self-concept change.

Bellman's overriding concern appears to have been the validation of a particular drama program and possibly the affirmation of the researcher's own beliefs. It may well be that this would have been more readily achieved without the empirical framework which was eventually abandoned in favour of teacher comments.

Another worker, Layman (1974) provides a similar example of someone engaged in putting forward a particular drama approach within a quasi-empirical framework. The purpose of Layman's study was to:

> ascertain the effects which drama had upon [children's] attitudes in relation to an increased interest in learning. (Layman, 1974, p.4).

Layman devised a twelve week program of creative dramatics and selected a number of teachers to carry out this work with their respective pupils. Once underway, the cooperating teachers met Layman for regular in-service meetings to discuss mutual problems. Here they reported upon the progress of the program. In addition to this,

Layman demonstrated for each member exactly how drama 'should' be done with their pupils, both at in-service meetings and with the pupils in class. It is reasonable to suggest that the pupils might well act in an atypical manner consistent with the novelty of the situation. This likely reaction to the researcher's input is referred to as the 'Hawthorne effect'. Gephart and Ingle (1969) describe this phenomenon as being:

> characterised by an awareness on the part of the subjects of special treatment created by artificial experimental conditions. This awareness becomes confounded with the independent variable under study, with a subsequent facilitatory effect on the dependent variable, thus leading to ambiguous results. (Gephart and Ingle, 1969, p.204).

Written reports were made by 'impartial' referees and included presumably, the observations arising from the Layman-led drama sessions. The observers were there to utilise:

> A system of reports ... set up to record the classroom activities and student participation and response. (Layman, 1974, p.8).

And:

> Each student was rated for interest, before and after the twelve week period. (Layman, 1974, p.8).

Given that observers were to measure pupil interests, seemingly from an 'external' viewpoint, Layman does not make it clear what it was the observers were actually looking at,

nor did she make explicit the interpersonal criteria upon which between-observer decisions were made. What was believed to be measured was made explicit in Layman's findings:

> From my personal observations ... and a small statistical base ... I am convinced that the following relevant changes occur in children exposed to a well designed program in educational drama: an improved attitude of the child towards his educational experience; an increased pleasure through practical involvement in the school program; a greater interest in the world around him. (Layman, 1974, p.3).

The notion of pupil 'interest' appears to have generated other associated aspects or 'traits' which were observed or noted as being observed. Observer ratings are particularly susceptible to the 'Halo effect', described by Best (1977) as:

> a tendency to rate a person who has a pleasing personality high on other traits. This 'halo' is likely to appear when the rater is asked to rate many factors on a number of which he has no evidence for judgement. (Best, 1977, p.180).

It would be difficult to know if it was the children or the program itself which was the subject of the 'halo'. Either one it seems, may serve to account for the apparently unmeasured traits outside the scope of Layman's study.

The "small statistical base" given attention in Layman's conclusions was not presented for discussion, nor was the hypothesis it presumably generated.

As with Bellman (1974), Layman appeared intent on showing that 'drama works'. The quasi-empirical approach into selected uses of drama illustrated by Bellman and Layman, has done little, it seems, to throw light on the nature of drama and concomitant outcomes, nor has it served to identify some of the methodological problems involved in such undertakings.

1.3.5 The influence of 'extraneous' variables

In attempting to explain why so few research hypotheses had been supported in relation to drama use, Woody (1974) noted

> Existing empirical studies have been plagued with problems of design and extraneous variables. (Woody, 1974, p.2).

In one example, Woody cites Allen (1968) who attributed a lack of significant change in self-concept to "racial differences between teacher and student" (Allen, 1968, p.9).

It may well be that these "extraneous variables" play a decisive part in influencing both the nature and study of drama in schools. As mentioned earlier, authors and researchers alike seem to pay scant regard to the school-based, human context of drama in schools. This assumption is evidenced by statements such as those given by Davis (1975) that:

> Creative dramatics provides a non-threatening atmosphere which allows stretching of the imagination. (Davis, 1975, p.449).

"Creative dramatics" does not provide anything. Rather one might suggest that it is teachers and pupils together who provide a non-threatening, or any other kind of atmosphere. It is the nature of this school-based, 'peopled' environment that may serve to provide an influential context in which decisions about drama choice and subsequent pupil outcomes may be profitably observed. The 'context' of the present study is that of teacher belief systems.

2. LITERATURE AND RELATED RESEARCH CONCERNING BELIEF SYSTEMS

2.1 Perspectives on the notion of belief systems

Belief systems are seen to possess certain fundamental characteristics. Rokeach (1960) suggests that:

> the total belief system may be seen as an organisation of beliefs varying in depth, formed as a result of living in nature and society. (Rokeach, 1960, p.12).

Belief systems are seen by theorists to have a definite structure. They contend that individuals do not subscribe to an aggregate of unrelated beliefs, but hold 'systems' of beliefs which are 'internally consistent' (Rokeach, 1960, 1970; Bem, 1970).

Within this belief structure some dispositions are seen to be more centrally positioned than others. The more central beliefs appear to have the greatest capacity for

resisting change (Horney, 1939; Lowe, 1961; Purkey, 1970). Moreover, the more central beliefs are seen by Rokeach (1970) to possess the most number of 'connections' with other beliefs within the system. The central beliefs appear to hold consequences for other linked beliefs. For example, the beliefs of the teacher are likely to be centred on the role of the 'professional self'. From this central vantage point, other beliefs regarding the aims, purposes and strategies of teaching will come under the influence of the 'professional self'. It follows that a change in the view of teacher role will hold consequences for these other 'connected' educational beliefs.

In describing both beliefs and attitudes, Kerlinger (1967) poses the notion of relevance. He states that some beliefs may be more relevant for some persons than others. As he puts it: "what is critical for me may or may not be critical for another individual ... we can assume a continuum of relevance for any referent" (Kerlinger, 1967, p.111). It may be that given a choice of curriculum activity teachers may well differ in what they regard as "relevant". As Rokeach (1960) observes:

> we tend to value a given belief, sub-system, or system of beliefs in proportion to the degree of congruence with our own belief system. (Rokeach, 1960, p.83).

It is pertinent to note that the terms 'attitude' and

'belief' are often used interchangeably throughout literature in the beliefs area. Krech and Crutchfield (1948) point out that although attitudes consist of beliefs, not all beliefs are linked to any attitude. Assumptions about which beliefs constitute an attitude has been a source of difficulty for both research workers and educators alike. There has been a profusion of teacher attitude measures many of which derive from suppositions about the nature of 'teacher effectiveness'. One popular example is the 'Minnesota Teacher Attitude Inventory' (Cook, Leeds & Callis, 1951). In an attempt to differentiate teachers on the basis of their 'democratic-authoritarian values', this measure produces a single score. The problem lies in the notion of what is being measured (noted by Callis & Fergusson, 1953). There is a real difficulty, it seems, in knowing how many or how few beliefs to include in an attitude measure in order to measure reliably what was intended. The amorphous nature of beliefs further compounds the problem of attitude and belief measures since both may be difficult to operationalise in terms of what is being measured.

Commercial interests have sponsored a great many attitude surveys often based on a single response of the 'like-dislike' kind. Their concern has been with customer preference, not with more underlying beliefs. Social scientists have tended to opt for the measure of attitudes

rather than belief systems possibly because the former are more amenable to measurement. It seems that there may be some problems with the measurement of attitudes, but those relating to the measure of beliefs may be greater.

Single beliefs, multiple beliefs and attitudes are seen to form part of an individual's belief system. Rokeach (1960) says of belief system theories that they:

> share the common assumption that man strives to maintain consistency ... among two or more related beliefs, among all the beliefs entering into an attitude organisation and among all the beliefs and attitudes entering into a total system of beliefs. (Rokeach, 1960, p.114).

This 'striving to maintain consistency' is seen by Lecky (1945), and Combs and Snygg (1959), to be the major source of human motivation, and by Maslow (1954, 1956) to be a basic tenet of 'self-actualisation'. Theories of 'consistency' assume that any change of attitude or belief will motivate an individual to bring about harmony among the components of his belief system.

There are four major psychological models which advocate the notion of harmonious belief systems: Freud's psychoanalytic theory, congruency, balance, and dissonance models.

Freud

Freud was primarily concerned with the internal conflicts between an individual's id (primeval impulse), the

libido (sexuality) and the superego. However, psychoanalysis does appear to be concerned with the notion of harmony between the aggressiveness and sexuality of the id and the guilt of the superego - all of which come under the benevolent influence of the conscious ego (Deighton, 1971).

Congruity

Osgood, Suci and Tannenbaum (1957) put forward the notion of 'congruity' to explain the nature of attitude change. When an individual encounters attitudes inconsistent with his own there is an attempt to make these 'inconsistent' attitudes more congruent. They postulate that an individual is motivated towards 'congruity' by the need to reduce dissonance between the varying attitudes.

Balance

Abelson and Rosenberg (1960) applied the model of balance to describe the relationship between an individual's attitudes. When an attitude changes there is an imbalance. If this attitude change is not harmonious with other attitudes the individual may have to implement various strategies to redress the balance.

Dissonance

Leon Festinger's (1957) 'theory of dissonance', like other congruity models, concerns the notion of consonance-

dissonance between attitudes within a belief system. The dissonance arising from 'conflicting' attitudes may only be reduced when one or more attitudes is modified within the belief system.

Given the nature of belief systems, and in particular the view of 'consistency', Combs (1982) has aligned these belief characteristics (derived mainly from Rokeach, 1960, 1970), with the notion of 'teacher effectiveness'. He states that:

> teachers need the strongest possible system of beliefs. Accurate, comprehensive, congruent, personal theories ... [which will] provide effective guidelines for daily action [and] provide a rational basis for justifying and supporting one's professional stance. (Combs, 1982, p.5).

The extent to which some belief systems may be more 'effective' than others in achieving desired pupil outcomes is investigated within the confines of the present research.

2.2 Perspectives on the relationship between teacher beliefs and teacher behaviour

The degree of apparent consistency between held beliefs and observed behaviour has posed a number of problems for researchers. Sharp and Green (1975) examined the apparent disparity between the beliefs that 'progressive' teachers profess to hold and their subsequent behaviour. Deutscher (1965) has it that the disjunction between theory and observed practice is a widespread phenomenon.

Wicker (1969) states that:

> The main conclusion to emerge from forty years of attitude research is that there is no consistent relationship between attitudes and behaviour. (Wicker, 1969, p.53).

This finding may in part be due to the amorphous nature of beliefs and attitudes mentioned earlier. However, Bem (1970) warns that:

> before we accuse a man of being inconsistent we should make sure that the alleged inconsistencies are not just in the eyes of us beholders who are simply ignorant of the actual premises underlying the belief system. (Bem, 1970, p.29).

Added to this rejoinder is the possible need for researchers to be aware of other held beliefs which are likely to have a bearing on the attitude in question. It is a prominent feature of the literature that little attention has been paid to the constraining influences of beliefs upon attitudes.

Hargreaves (1979) in an attempt to explain the rift regarding perceived inconsistencies between belief and behaviour states that:

> Practice will not be a simple reflection of those [teacher] values because practice arises in a different situation which has quite a different structure and set of constraints. (Hargreaves, 1979, p.80).

Be that as it may, one may argue that the "different structure" referred to by Hargreaves, is really another set

of attitudes held by the teacher. These attitudes are likely to concern the nature of the situation in which a teacher finds her/himself. As Rokeach (1960) observes:

> behaviour is a result of the interaction between two attitudes - attitude towards object and attitude toward situation. (Rokeach, 1960, p.127).

At various times teacher beliefs and attitudes have been used to predict teacher behaviour. Clusters of beliefs and attitudes have been found to predict behaviour more accurately than the unitary measures as exemplified by the 'M.T.A.I.'. Harvey et al. (1968) found a significant, but low correlation between teacher behaviour (establishing a classroom atmosphere) and three measures of belief. Murphy and Brown (1970) investigated the relationship between teacher beliefs, teacher 'style' and subsequent behaviour. When teachers were categorised according to their belief scores it was possible to predict a teacher's verbal behaviour for seven out of nine behaviours.

Harvey et al. (1966, 1967) have sought to predict teacher behaviour from the way in which teacher's hold their beliefs. They found that teachers of 'abstract' and 'concrete' belief systems differed in their respective behaviour. It was found that these kinds of belief systems affected the teacher's overt 'resourcefulness', 'dictatorialness' (sic), 'and punitiveness' (sic) in the classroom.

Other researchers have given attention to the content

of beliefs as likely predictors of behaviour. Fishbein and Ajzen (1974, 1975) and Triandis (1977) have suggested that beliefs about normative desirability of an action, norms and beliefs about self and expectations about others, should be considered as likely determinants of human behaviour. Kreitler and Kreitler (1972) see behaviour as being predicted from four sets of beliefs: beliefs about self; general beliefs (unspecified); beliefs about norms and values; and beliefs about goals. They claim that all four types of belief are necessary in order to predict behaviour.

2.3 Teacher expectations and pupil outcomes

It appears that the beliefs a teacher holds about pupils and other 'significants', serve to generate expectations, not only about present observations, but future behaviour too. Expectations regarding what pupils may or may not do can be 'self-fulfilling' and have a detrimental effect on pupil performance. Expectations represent one potent example of the primacy of teacher beliefs in the classroom. Beez' (1968) findings support those by Rosenthal and Jacobsen (1966), that pupils are influenced by their teacher's expectations, and tend to behave in accord with these beliefs. Beez distributed fake psychological reports to teachers and observed the behaviour of both teachers and pupils in the classroom. He found that teachers acted upon the faked reports. When teachers expected pupils to fail,

"they attempted to teach less, spend more time on each class, give more examples of meaning ... than when they expected better performance from the child" (Beez, 1968, p.330).

Similarly Budd-Rowe (1974) looked at the amount of time that pupils were given to answer teacher questions. They discovered that below average pupils were given less time to answer questions than other pupils. They explained the observation by suggesting that if a below average child failed to answer immediately, the teacher would assume they did not know the answer. Above average pupils were given more time to answer questions. It is suggested that this is because a delay in answering the teacher would be seen as contemplation of an answer. Barker-Lunn (1970) and Burstall (1970) have both drawn conclusions which relate the attrition of pupil achievement to the negative expectations of teachers.

Although there has been much debate on just how teacher expectations operate in the classroom, a number of theories have been forthcoming. Good and Brophy (1970) state that:

> Expectations tend to be self-sustaining. They affect both perception, by causing the teacher to be alert for what he expects and less likely to notice what he doesn't expect, and interpretation, by causing the teacher to interpret (and perhaps distort) what he sees, so that it is consistent with his expectations. In this way, some expectations persist even though they don't fit the facts. (Good & Brophy, 1970, p.75).

Expectations may be seen as a further example of an individual's "striving for consistency", even if, as Good and Brophy state, the beliefs "... don't fit the facts".

There is an apparent lack of research concerning the likely influence of teacher expectations as constraints on curricular choices and teacher decision-making in the classroom.

2.4 Teacher beliefs about one curricular approach: some problems

Work by Richards (1975) provides an example of some of the philosophical and methodological problems which may beset researchers in the area of beliefs. The overall purpose of Richards' study was to "clarify part of current practice", and in particular, "to identify those learning situations which primary school teachers recognised as involving 'discovery learning' and to relate these to 'discovery learning' as described in research and other literature" (Richards, 1975, p.75). Further, the research "assumed that how teachers perceived discovery learning situations determined in part how they reacted in the everyday transactions which made up the operational curriculum" [what teachers actually teach] ... [On the basis that] ... perceptions affected the types of situations they [teachers] set up, the kinds of learning they encouraged, and the type of teaching procedures they adopted" (Richards,

1975, p.76). It would be reasonable to assume that a study intent on clarifying "current practice" would pay attention to what teachers actually do in classrooms, i.e., the 'operational curriculum'. However, this was not the case. Richards states that:

> It did not prove possible within the confines of the present research to supplement the questionnaire by classroom observation. (Richards, 1975, p.76).

It may be argued, that far from being a supplementary part of the research, teacher behaviour might be considered a central feature of any research intent on describing the classroom-as-it-is. As Allen notes:

> One of the useful outcomes of research in recent years has been the realisation that in studies involving teaching methods there needs to be a direct check on the fidelity of the teacher's classroom behaviour. (Allen, 1973, p.1).

Sampling procedures in Richards' study were based on the willingness of teachers to take part, not on any randomised or representative basis. Richards says that the study "did not seek to set up hypotheses, nor to generalise from the sample to the teaching population as a whole" (Richards, 1975, p.78). It may be seen that the researcher appeared to do both. Richards expressed surprise that teachers should hold one educational aim in greater esteem than another. This was followed by an explanation of why the teachers might have made that particular choice. It

seems to be an inconsistent procedure for a research presumably based on the notion of 'null hypotheses'.

In terms of generalisation, Richards refers to his sample as "English teachers" and proceeds to compare them with American teachers - thus violating the limits of his sample. However, it was the choice of items for a beliefs questionnaire, and subsequent conclusions, which serve to underly some of the pitfalls which may beset workers in the area of teacher beliefs. Richards devised a six part questionnaire consisting of:

(1) biographical details of respondents;

(2) teacher beliefs about the aims of education;

(3) vignettes of 'discovery learning';

(4) beliefs about the outcomes of discovery learning;

(5) beliefs about the practicalities of 'discovery learning'; and

(6) beliefs concerning 'discovery learning' in the curriculum.

Items were drawn from a number of sources including the researcher's own teaching experience. The "vignettes" which Richards gave to the sample warrant particular attention. Respondents were given thirty-three 'discovery learning situations', comprising one-third of the questionnaire. The conclusion which Richards was able to draw from teacher responses highlight both the problem of operationalising variables, (e.g., 'discovery learning') and also the ever

present risk of researchers imprinting their own values and beliefs on findings.

When comparing teacher responses with literature, Richards concludes that:

> Their [teachers] perceptions were not congruent with such theorists as Foster et al (1972) who appears to equate discovery learning with informal learning. (Richards, 1975, p.82).

An examination of items rated as "definitely discovery learning" would suggest that teacher responses were "congruent" with notions of 'informal learning'. One highly rated item was:

> The gift of a precision geometry set inspired Scott (nine) to experiment with drawing circles, patterns and regular polygons. In the process he taught himself some geometry. (Richards, 1975, p.81).

Within the limits of the example the child is seen to be his own source of learning motivation - a basic tenet of informal learning. It is not clear, however, if the 'discovery learning' situation was in school or at home. Teachers may be reluctant to classify the example as 'informal learning' since the situation was left unspecified. Further, it is notable that teachers were only able to respond to Richards' collective view of what constitutes 'discovery learning'. No follow up was done to check on the teacher's definition of 'discovery learning' e.g. via interviews. The apparent fluidity of terms such as 'discovery learning' and 'informal

learning', highlight the need for researchers to obtain from the teachers themselves what they do, and do not, mean when they use terms. Knowing whether or not teachers agree with the researcher's own perceptions is not enough in determining the nature of curriculum. Definitions within the 'operational curriculum' are based on what teachers do when they label an activity as such. Richards further observes that:

> The teachers were obviously uncertain as to the distinction between project work and discovery learning. (Richards, 1975, p.85).

It is clear that the "distinction" mentioned by Richards is the researcher's own and simply emphasises the need for operational variables mentioned earlier.

Finally Richards concludes the study by stating:

> The research reported here was concerned with one small part of the operational curriculum of the primary school. Its focus was on the classroom as it 'is', rather than on the visionary classroom of 'should be' or 'might be'. (Richards, 1975, p.92).

Teachers were asked if the given examples constituted discovery learning; they were not asked if they practiced 'discovery learning' in their classrooms - an entirely different question. Either way no effort was made to find out how they defined their beliefs in practice.

3. SUMMARY OF LITERATURE AND RELATED RESEARCH

Regardless of the numerous claims made by informal drama protagonists as to the value of classroom drama, little empirical support has been given to the validity of such claims. Empirical research has been apparently limited to investigating the instrumental nature of drama. Whether empirical methods should be used at all, and whether outcomes are of higher quality when they have been utilised, are two issues likely to influence research perceptions.

A number of extraneous variables have been cited as factors capable of providing obstacles to effective exploration of hypotheses; it is likely that these factors will play a central rather than a peripheral part. Little or no account has been taken of the educational context of drama when research has taken place in schools. It is this context, in particular the influence of teacher beliefs, which is a central feature of the present research.

Examination of literature relating to teacher beliefs shows that little work has been done on the primacy of belief systems, apart perhaps from the work on expectancy effects upon pupil outcomes. In particular scant regard has been paid to the constraining influences of teacher beliefs upon curricular choice and behaviour.

More work has focused upon attitudes than beliefs probably because the former is easier to measure.

In respect of research methodology, workers in the area

may encounter more problems than most due to the amorphous nature of belief systems. Difficulties can well occur in the definition of belief variables.

In all aspects of belief work, particularly those concerning curricular approaches there is a need to make certain that teachers are doing what they say they are doing. Above all, there is a paucity of research concerning teaching methods and pupil outcomes where teacher beliefs are considered as relevant variables.

CHAPTER THREE

A CONCEPTUAL FRAMEWORK

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INTRODUCTION

In this chapter the notion of belief systems is examined in relation to its employment as a conceptual base for the present research.

The first part of the chapter looks at some of the major theoretical assumptions which underpin the notion of belief systems. Included in this examination is an outline of general systems theory from which a view of beliefs as a 'system' is seen to be derived. Rokeach (1960, 1968) is one of the few workers who have paid attention to the theoretical constructs of belief systems. As a consequence, the preliminary part of the chapter draws upon his work in particular.

The second part of the chapter examines the research efforts which have been productive in expanding upon the theoretical notions of belief systems. By examining the use of a belief systems concept in different areas of research, it should be possible to construct a profile of descriptors which may be seen to contribute towards a greater understanding of the notion as used in the present study. Also included in this examination is the application of belief systems theory within the area of education. There is a

need to note how the construct has been used and with what degree of success.

Finally, the concept of belief systems will be looked at in relation to the present work. It is hoped to show that the present study represents a direct attempt to put into practice the conceptual notions of belief systems.

1. SOME ASSUMPTIONS REGARDING THE ORGANISATION OF BELIEF SYSTEMS

The notion of an individual's beliefs as part of an organised 'system' is derived from general systems theory. A 'system' has been defined by Miller (1955) as any organisation "... surrounded by a single boundary ... continuous in space time, and having recognisable functional relationships" (Miller, 1955, p.515).

Von Bertalanffy (1901-1972) has been the foremost protagonist of a general systems theory derived from views generated within the biological and physical sciences. Systems thinking is seen by von Bertalanffy and others as a way of viewing the world as an organised, rather than randomised, entity. Organised systems are seen by von Bertalanffy to possess certain properties. These are: "wholeness" (the extent to which parts of a system are dependent upon other parts of the system); "centralization" (the extent to which one part of a system dominates all other parts of the system); and, "open-closedness" (the

degree to which systems are able to have input and output to one or more other systems) (von Bertalanffy, 1968, pp.39-66).

The properties of systems mentioned above are seen to be isomorphic, that is, the laws generated from the observation of systems properties have been generalised by von Bertalanffy and others to systems elsewhere. The concept of general systems theory has encompassed a variety of disciplines. Problems within various fields have been confronted in a general systems manner. It has been used in areas such as applied systems research, computerisation and simulation, cybernetics, information theory, game theory and linguistic theory.

The holistic view of the world advanced by Bertalanffy has also made inroads into the area of social science. Janchill (1969) examined the person-in-situation concept as a product of general systems theory. In this approach the problems of individuals are observed in the light of numerous environmental influences. Similarly, Lilienfeld (1978) cites instances where systems theory has been applied to the practice of family therapy in which the individual is viewed within "... a network or system of cognitive and affective processes generated by his family" (Lilienfeld, 1978, p.233).

Systems theorists see Man not only as part of a wider system, but also as a system to himself. Man is viewed as a

"centred system" and as an "active personality system" (von Bertalanffy, 1968, p.192). Above all, von Bertalanffy sees Man as a "self-organising system" (von Bertalanffy, 1968, p.96). This latter view is seen to set Man apart from a total reliance upon the external stimuli of the outside world. Thus it is possible for Man to act in a way which may be contrary to the rational demands of the context in which s/he finds him/herself. This notion is explored more fully in the work of Adorno et al. (1950) described in Section 2.1 of the present chapter.

Systems theorists agree that the concept of 'system' "is not limited to material entities but can be applied to any 'whole' consisting of interacting components" (von - Bertalanffy, 1968, p.106). The properties of systems that is, organisation, wholeness, centralization and open-closedness, are used by Rokeach (1960) to describe belief systems which are essentially non-materialistic in nature. Rokeach (1960) describes a system of beliefs as a "psychological system", in which, "the parts are interrelated without necessarily being logically related" (Rokeach, 1960, p.33). The notion of 'logic' is an external one; for the experiencing individual all held beliefs may appear to be "logically interrelated". One consequence of this assumption is that individuals may hold contradictory beliefs.

Rokeach (1960) has it that the organisational properties of belief systems are dimensional in nature. One

major dimension is the central-peripheral continuum mentioned in the previous chapter. This dimension is seen to possess three interrelated "layers". The first layer consists of those beliefs most central to the system. They include dispositions regarding the nature of Self and other "primitive" beliefs relating to a consensual view of reality. Central views are seen to be highly resistant to change. The second, or 'middle' layer consists of "intermediate" beliefs which contain views about authority. An 'authority' is defined as:

> any source to whom we look for information about the universe, or to check information we already possess. (Rokeach, 1960, p.43).

Beliefs about the nature of authority, including sources of information, serve as important mediators between an individual and reality. The final layer of this dimension consists of "peripheral" beliefs. These are dispositions derived directly from both central and intermediate beliefs. They include the content of ideological stances which individuals may adopt, that is, beliefs which others may or may not share.

A further dimension proffered by Rokeach is a "belief-disbelief" continuum: this represents an individual's beliefs regarding what is true and what is false. It is seen that individuals can accommodate apparent contradictory beliefs by keeping the 'opposing' beliefs apart from each

other, or compartmentalised. By isolating certain beliefs it is possible for persons to maintain 'consistency' among all beliefs - regarded by Rokeach as the main functional purpose of organised belief systems. Furthermore, beliefs along the belief-disbelief continuum may be regarded as relevant-irrelevant; declared so in order to ward off potential threats to belief consistency.

The dimensions above are used by Rokeach to explain how persons strive to maintain the 'integrated, holistic and systematic character' of their belief systems. The organised system is seen to be designed to fulfil two important functions at the same time, namely:

> the need to know and understand the need to ward off threatening aspects of reality. (Rokeach, 1960, p.67)

The way(s) in which persons come to terms with these conflicting needs has led Rokeach (1960) to speculate upon the relative "Open-Closed" nature of belief systems. Those with relatively "open" cognitive systems adhere to the central belief that the world is a hospitable place. Thus more effort may be spared on "the need to know and understand" and less on warding off "threatening aspects of reality". Beliefs about authority are seen to be flexible and open to change. Open persons are deemed to possess integrated belief systems with less need for isolating single beliefs to avoid apparent contradiction. These individuals tend to have input into other belief systems and to welcome innovation.

Persons with more closed cognitive systems tend to be viewed as neophobic with an exaggerated concern for ego-defense. They see reality from the vantage point of a "tightly woven network of cognitive defenses against anxiety" (Rokeach, 1960, p.69). Authority figures are not to be questioned and other persons are evaluated according to their agreement with this held view. The belief systems of these people are likely to contain many isolated beliefs linked only by their common origin of views about authority. Isolation of beliefs is seen to create resistance to change and thus the more closed-minded individual has little input, if any, into other systems.

The importance of these and other differences between systems may become more evident when research efforts are discussed which have enlarged upon these theoretical notions.

2. SOME RESEARCH CONTRIBUTIONS TOWARDS THE CONCEPT OF BELIEF SYSTEMS

A survey of the literature suggests that work on belief systems *per se* is scarce in relation to an abundance of material regarding the nature of social attitudes. The research examples which follow serve to illustrate the transferability of belief systems theory to different contexts. Descriptors used by researchers to describe the characteristics of belief systems in dimensional terms,

further suggest that all dimensions cited may be subsumed beneath one overarching belief system. Therefore, emphasis here is given to research findings in terms of the profile characteristics of various belief system dimensions. It is hoped that this approach may give further clarity to the concept of belief systems as a context for the present research.

The first example of research in the belief systems area concerns the cognitive functioning of individuals within society at large.

2.1 The Authoritarian Personality

In 1950 Adorno, Frenkel-Brunswik, Levinson and Sanford published a collection of research efforts under the title of "The Authoritarian Personality". This work represented a general departure from the study of single beliefs and/or attitudes. It began as a study into the nature of anti-Semantic beliefs against a background of anti-Jewish feeling in Nazi Germany. The researchers analysed the ideological content of anti-Semitism and devised means of measuring it (Levinson & Sanford, 1944); they then examined the personality characteristics associated with it (Frenkel-Brunswick & Sanford, 1945). They discovered that S's who scored high on anti-Semantic scales also scored high on attitudes against other racial groups. From here the study was broadened to include the general notion of ethnocentrism.

Derived from this was the 'F' scale (Fascism) - designed to measure general prejudice. Those who scored high on the 'F' scale similarly scored high on measures of ethnocentrism, anti-Semitism and anti-negro feeling and tended to be politically conservative. Persons high on measures of authoritarianism are characterised by, strict adherence to conventional values, uncritical attitudes towards moral authorities, aggression towards those who violate conventions, opposition to the imagination, toughmindedness, disposition to think in rigid categories, overly concern with dominance-submissiveness dimension, generalised hostility, belief in the world as a dangerous place and a prudish attitude towards sex.

The writers describe the 'Authoritarian Personality' as "a single syndrome, a more or less enduring structure in the person that renders his receptiveness to anti-democratic propaganda" (Adorno et al., 1950, p.9). The "structure" is seen to consist of prejudiced and hostile attitudes - an expression of inner needs. Furthermore, persons who are deemed to be high on authoritarianism, as compared with persons who are deemed to be low, tend to be more rigid in their problem-solving behaviour, more concrete in their thinking and more narrow in their grasp of a particular subject. They also have a greater inclination to premature closure in their perceptual processes and tend to be intolerant of ambiguity.

The authors were primarily concerned with the influence of anti-democratic propaganda upon persons with predominantly authoritarian attitudes. They make it clear that all persons are likely to possess authoritarian tendencies to a greater or lesser degree.

2.2 Dogmatic persons

In an attempt to move from the concept of Open-Closed mindedness to its measure, Rokeach (1960) developed the 'Dogmatism Scale'. Dogmatism is viewed as a manifestation of general authoritarianism as distinguished from ideological authoritarianism (Adorno et al., 1950). On the basis of his findings, Rokeach suggests that:

> we categorise people and groups of people in terms of the extent to which their beliefs are congruent or incongruent with our own. We generally seem to prefer ... those with belief systems that are more congruent with our own. (Rokeach, 1960, p.391).

Rokeach adds that the acceptance or rejection of people, ideas and beliefs depends heavily upon a "continuum of similarity" between belief systems (Rokeach, 1960, p.391). The dogmatic person has been characterised as frustrated by changeable conditions, submissive and conforming, conservative, and respecting of established ideas (Vacchiano et al., 1968). On the whole, dogmatic persons tend to be intolerant of people who do not share their values.

Both the 'Authoritarian Personality' and Rokeach's work

on dogmatism are primarily concerned with the cognitive functioning of individuals within society as a whole. Implicit to both is the notion that holders of particular belief systems may be potentially more 'effective' than others in carrying out role tasks within social contexts.

2.3 Belief systems and assumptions about role

Kahn (1964) contrasted the role characteristics of persons deemed to be predominantly "Flexible" and others of a more "Rigid" disposition, within the context of industry. 'Rigid' persons were seen as 'closed-minded' and highly dogmatic. Their internal values were deemed to be founded upon tightly structured belief systems. They had a tendency to simplify problems and "favour a highly structured, consistent, orderly and stable situation with well defined tasks" that could be finished on schedule (Kahn, 1964, p.291).

In interpersonal relations, 'Rigids' tended to hold prejudices at the expense of gratifying friendships and were further inclined to be highly judgmental of others. Those with 'Rigid' systems were also orientated towards status and authority, preferring to control or to be controlled, "to be master or servant" (Kahn, 1964, p.285). Direction and control would only be accepted from legitimate sources of authority, but not from peers or subordinates. 'Rigids' were seen to be fitted to tasks that required perseverence, but not innovation.

On the other hand, the 'Flexible' person was deemed to be 'open-minded', low on dogmatism and 'Other' orientated (Riesman, 1950) in outlook. 'Flexibles' were found to be tolerant of those with opposing views and more ready to accept new ideas than 'Rigid' persons. They tended to proffer integrated solutions to problems and welcomed participation in decision-making. 'Flexibles' were sensitive to, and accepting of, role pressures. They welcomed change and preferred a minimum number of set routines.

Research efforts by Rokeach (1960), Adorno et al. (1950) and Kahn (1964), have served to exemplify some major ways in which the notion of belief systems has been employed in relation to the cognitive functioning of individuals within the general context of society. The latter work by Kahn (1964) has served to demonstrate the primacy of belief systems in their effect upon role behaviour.

3. THE CONCEPT OF BELIEF SYSTEMS IN EDUCATION

Little work has been done on the nature of belief systems in comparison to the volume of research relating to teacher and pupil attitudes. Most work in the area of teacher beliefs appears to be concerned with the 'Open-Closed' nature of systems proposed by Rokeach et al (1960).

Investigations have come to focus upon the study of dogmatism in relation to teacher attitudes and behaviour.

Some workers have employed the notion of 'general authoritarianism' as an operational definition of the 'ineffective' teacher, who holds negative attitudes towards teaching and is unable or unwilling to incorporate new methods or ideas into her teaching approach (Johnston, 1967; Ofchus & Gnagney, 1963; Del Popolo, 1960; Combs, 1982).

Dogmatism in the classroom teacher has been described by one writer as "a condition (which) could well prove fatal to both the afflicted teacher and the exposed pupil" (Soderbergh, 1964, p.245). Cohen (1971) found that teacher trainees high on dogmatism expressed particular preference for primary school pupils "who were obedient, willing to accept the judgements of authorities, quiet, reserved and preferring to work on their own" (Cohen, 1971, p.160). She concluded that, "highly dogmatic teacher trainees appeared to show preferences for teacher directed rather than pupil directed classrooms" (Cohen, 1971, p.160).

Harvey et al. (1966) examined the classroom behaviour of teachers possessing relatively 'concrete-abstract' belief systems. 'Concreteness' is defined by the authors as, "a disposition towards categorical and fixed beliefs, authority rather than task concern, and a preference for a simple structured environment" (Harvey et al., 1966, p.156).

'Abstractness' is characterised by flexible and sophisticated belief systems and an inclination towards a complex structured environment. It was found that the

majority of abstract teachers "expressed greater warmth towards children, showed greater perception of children's wishes and needs, were more flexible in meeting pupil interests, gave greater encouragement to the free expression of feelings, were less role orientated, manifested less need for structure, were less punitive and less anxious about being observed than more 'concrete' teachers" (Harvey et al., 1966, p.156).

In relation to innovation, Bridges and Reynolds (1968) examined the effects of teacher belief systems upon their receptivity to innovation in classrooms. As hypothesised, teachers with more 'open' beliefs were significantly more receptive to change than teachers with closed belief systems.

Elsewhere in the field, efforts have been made to define operationally the concept of 'Open' education. Walberg and Thomas (1971) reviewed the literature regarding 'Open Education', analysed the notion in its component parts and verified their analysis with 'Open' educators. From here instruments were developed to measure Open Education. When reviewing the concept of 'Open Education' they observed, "a view of the child, especially in the primary grades, as a significant decision-maker in determining the direction, scope, means and pace of his education" (Walberg & Thomas, 1972, p.198). Further "... Open educators hold that the teacher and the child in complementary roles,

should share together the child's experience" (Walberg & Thomas, 1972, p.198). When making comparisons between the profiles of 'Open' and 'Traditional' educators, Walberg and Thomas (1972) found:

> Open classes differ sharply from traditional on five out of eight criteria: provisioning; humaneness; diagnosis; instruction and evaluation. (Walberg & Thomas, 1972, p.206).

Overall, the notion of relatively 'Open-Closed' teacher belief systems has been associated with the possession of particular attitudes, a capacity for innovation, respective views about pupils, certain classroom behaviour, teacher warmth and general flexibility.

Elsewhere, research efforts have predominantly focussed on single teacher/pupil attitudes or single beliefs. One major area of pupil attitude research has concerned the basic notion of 'Self' in respect of home based (Brookover et al., 1967) and school-based (Purkey, 1970; et al) influences on its formation and subsequent pupil performance.

It soon becomes clear that there is a great deal of scope for using the notion of belief systems, particularly in regard to how teachers and pupils hold their beliefs (structure) and what they believe (content), in relation to what transpires in classrooms. There is a need to examine teacher beliefs in regard to both teacher-pupil behaviour and pupil outcomes. It seems that no one, as yet, has

examined the notion of teacher belief-behaviour 'consistency' in respect of pupil success in the classroom. Similarly research on the likely influence of one set of beliefs upon another and subsequent effects upon curricular choice, general teacher decision-making processes and pupil outcomes is sadly lacking. Likewise, teacher perceptions about the central notion of role have also been ignored when judgements have come to be made concerning the relative 'effectiveness' of particular teaching strategies.

If, as the above observations suggest, teacher belief systems do have a fundamental impact upon curricular choice, classroom transactions and pupil performance, then the holistic approach exemplified by the present research is fully warranted.

4. BELIEF SYSTEMS AND THE PRESENT STUDY

The present research concerns the use of drama in the hands of different primary teachers who may be seen to vary according to drama choices and held beliefs. The relative 'effectiveness' of particular belief systems may be exmained in the light of pupil outcomes.

The research draws upon Rokeach's (1960, 1968) theory regarding notions of belief 'connectedness', 'centrality' and 'consistency'. Teacher beliefs about drama are seen to be linked to underlying beliefs about what curriculum 'is' and what it can do. Similarly, dispositions about learning

and how children 'ought' to be taught are connected to beliefs about the influences a teacher may bring to bear on the pupil to enhance learning. These 'influences' may be seen to derive from central notions about the nature of the teacher's role - the 'professional self'. Teachers may hold a number of beliefs in common with other educators, however, owing to the idiosyncratic nature of belief systems, views of 'role' may be interpreted and manifested by teachers in different ways.

Table 3.1 shown overleaf, presents a profile summary of major belief system differences evidenced so far in the present chapter. Belief systems 'A' and 'B' represent the opposite poles of an overarching dimension, open versus closed systems. It is apparent that a 'traditional' view of the teacher's role is likely to be more consonant with a 'B' orientated, rather than 'A' orientated, system. Emphasis is likely to be placed upon the notion of the teacher as the central authority in the classroom - with the pupil as an obedient follower. System 'B' is also compatible with a notion of the teacher as a provider of all 'worthwhile' knowledge and as a purveyor of "conventional values". Observation suggests that this particular view of the 'traditional' teacher is likely to facilitate those characteristics associated with the 'Authoritarian Personality' (Adorno et al., 1950).

Table 3.1

A comparison of Open and Closed Belief Systems

Item	Belief System A (Open)	Belief System B (Closed)	Author(s)
1. AUTHORITY	Not absolute Non-submissive towards authority. Prefers low control. Critical of authority.	Absolute. Submissive towards authority. Prefers high control. Non-critical. Aggressive towards critics of,	Rokeach Adorno Adorno/Rokeach " " " "
2. CONFORMITY	Low	High. Strict adherence to rules.	Adorno/Rokeach Rokeach
3. COGNITIVE FUNCTIONING	Flexible. Broad grasp of subjects. Abstract reasoning	Rigid. Narrow grasp of subjects. Concrete reasoning.	Rokeach/Kahn Harvey et al.
4. PERSONALITY	Tenderminded	Toughminded	Adorno
5. CHANGE AND INNOVATION	Open towards change and innovation	Closed towards change and innovation	Rokeach/Kahn
6. IMAGINATION	Encourages	Discourages	Adorno
7. TEACHER WARMTH	High	Low	Cohen
8. VIEW OF PUPIL	Non-Submissive	Submissive	Cohen

On the other hand, the respective roles of teacher and pupil outlined by Barth (1972) and Walberg and Thomas (1971) would appear to be consonant with belief system 'A'. The role differences, which may derive in part from corresponding variations between systems 'A' and 'B', further reflect certain ideological stances which teachers may adopt. Terms such as 'traditional-progressive', and others, are seen to be ideological and are therefore "peripheral" beliefs (Rokeach, 1960). These beliefs are seen to derive from central beliefs of Self and Authority.

It is observable that in terms of ideological orientation, 'drama' is often viewed by practitioners as a 'child-centred' activity. It is an experiential aspect of the curriculum which is, in theory, likely to sit more comfortably with teachers adhering to an 'A' rather than a 'B' belief system. However, in practice, there are many activities labelled 'drama' - some may be orientated towards system 'A' (for example, child invented plays) while others may be more towards system 'B' (for example, theatre). It remains to be seen how viable these options are in respect of producing intended pupil outcomes. In particular, some observation will be made of child-orientated drama in the hands of system 'B' -oriented teachers.

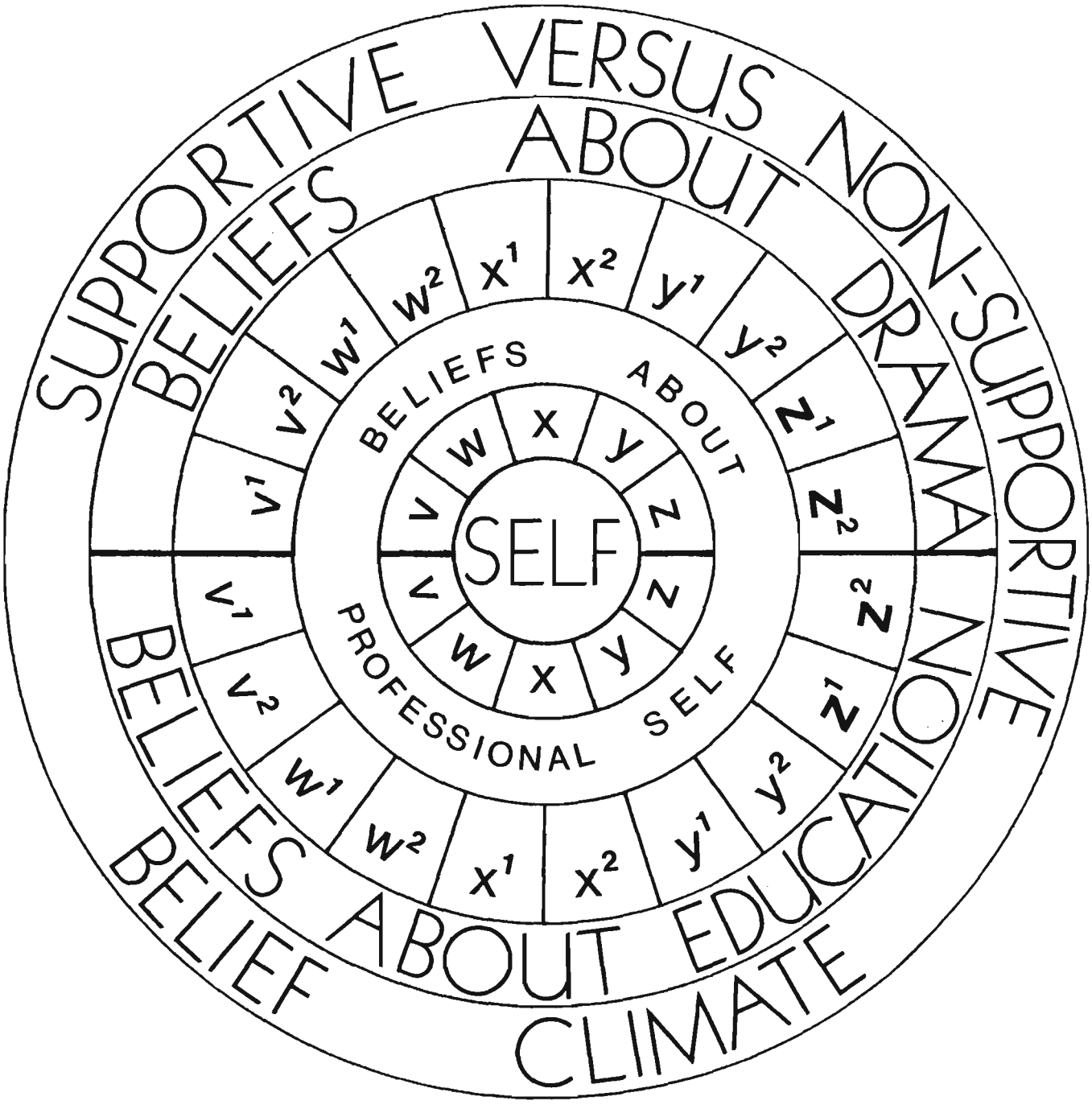
It may be seen that one cannot divorce the notion of drama choice from other dispositions within a teacher's belief system - all beliefs are viewed as 'connected'.

Figure 3.1 serves to show the 'connectedness' between central views concerning the 'professional self' and other more peripheral beliefs regarding beliefs about drama and beliefs about education. Views about drama (or any other aspect of the curriculum) and education (teaching-learning) are seen to be reflective. For example, within the same belief system, beliefs about the role of the teacher in a general class setting (education) are likely to be directly related to beliefs about the role of the teacher in drama. Thus drama belief 'X' is seen to correspond to education belief 'X' - both derive from a common, central belief, 'X' regarding the notion of teacher role per se. Similarly, other central views about the teacher role, 'V', 'W', 'Y', and 'Z' may generate other peripheral beliefs - 'V^1', 'V^2', 'W^1', 'W^2', 'Y^1', 'Y^2', 'Z^1', 'Z^2', ... which influence, and are influenced by, more central beliefs.

The extent to which a teacher believes that notions of his/her role are supported by 'significant others' (colleagues and pupils) may have a bearing on what is done by teachers in classrooms, including drama. These and other beliefs about the nature of authority may act as constraints on what teachers believe is possible in their classrooms. Furthermore, a teacher's ability to be 'consistent' between held beliefs and classroom behaviour is likely to be mediated by these dispositions regarding 'others'. It may be seen that belief-behaviour 'consistency' can be a vital factor in terms of pupil success in the classroom.

Figure 3.1

Some characteristics of teacher belief systems



KEY:

V, W, X, Y, Z = Central beliefs

V^1, V^2, W^1, W^2, X^1, X^2, Y^1, Y^2, Z^1, Z^2 = Peripheral beliefs derived from central beliefs

Overall, given the state of research in the area of drama (see Chapter 2) the belief systems of teachers provide a starting point for a methodological enquiry into the value of its use in schools. It is pertinent to note that when teachers are asked about the use of drama in schools, they tend to reply in terms of their own role perceptions, the role of the learner, colleague supportiveness and overall notions of what constitutes 'teaching'. It is in the nature of the teacher's role that greater emphasis may be placed upon the process of teaching than upon the process of 'learning'. It soon becomes clear that drama in schools may only be profitably viewed within the context of teacher belief systems.

5. SUMMARY

More attention has been paid to the theory of social attitudes than to belief systems *per se*. Thus work on the latter has been left in the hands of a few workers. Rokeach (1960) has proffered a view of belief systems as structured organised entities. The way(s) in which a belief system is organised has led Rokeach to speculate on important differences which may exist between systems. A fundamental difference between systems is seen to be that of Open-Closedness. 'Open' systems are deemed to have more input into other systems than closed entities.

The work of a number of researchers has been productive

in putting some notions of belief systems into practice. For instance, a major departure from the study of social attitudes has been the work of Adorno et al. (1950) on ideological authoritarianism ('The Authoritarian Personality') and Rokeach (1960) on dogmatism (general authoritarianism). The latter was derived from notion of 'Open-Closedmindedness'.

Workers make it clear that authoritarian characteristics of hostility and aggression may be possessed by all persons to a greater or lesser degree. Implicit within both major areas of study is the notion that different belief systems may give rise to corresponding differences in role enactments in social contexts. This notion is pursued in the examination of work by Kahn (1964) who has associated variations in role behaviour with differences in belief systems. Thus the notion of belief systems is seen to be successfully applied to the social context of role behaviour, beyond the area of cognitive functioning.

In the area of education, work on belief systems has been relatively sparse. Of the work which has been done, a number of workers have combined the Open-Closed nature of systems with, views of the teacher's role in relation to classroom behaviour (Harvey, 1966; et al.) and impressions regarding the 'ideal' pupil (Cohen). A number of other researchers have equated dogmatism in teachers with 'ineffectiveness' in the classroom. Overall, however, it is

clear that work on belief systems has been neglected in relation to an array of studies on teacher/pupil attitudes.

The present research is seen to draw upon certain aspects of belief systems theory outlined at the beginning of this chapter. One aim of the study is to examine the relative import that differences between systems may hold for drama choices, teacher behaviour and pupil outcomes. Central to a teacher's belief system are seen to be those dispositions regarding the role of the teacher. From this vantage point other beliefs concerning aims, priorities and strategies are deemed to emanate. Thus differences between systems are likely to engender differences in teacher role, teacher behaviour and subsequent pupil outcomes. Similar attention will be paid to shared beliefs among teachers and the influence that this 'climate' of opinion may have on drama use.

Drama is an experiential activity and its use may be profitably observed in the hands of teachers holding different beliefs and manifesting differing behaviour. Drama is a non-compulsory feature of the school timetable and thus it may serve to reveal teacher prejudices and their subsequent effects upon classroom behaviour and pupil success. It remains to be seen whether or not some belief systems may be deemed more 'effective' than others.

The present research will include observation of

hitherto neglected areas of teacher belief systems. In particular:

i. the nature of beliefs as constraints upon one aspect of the curriculum, drama; and

ii. the effect of belief-behaviour consistency upon pupil outcomes.

The conceptual notion of belief systems provides a framework in which the influences of different kinds of drama and variations in teacher behaviour can be profitably observed in the light of pupil outcomes. How these systems are observed, measured and examined, in relation to particular drama options, teacher behaviour and the educational outcomes of pupils, provides the basis for the next chapter.

CHAPTER FOUR

RESEARCH PROCEDURES

CHAPTER FOUR

RESEARCH PROCEDURES

INTRODUCTION

The overall aim of the chapter is to discuss the research methods and strategies adopted in the present investigation. In order to justify the research methods and strategies chosen, the research area under investigation is outlined from its conceptual beginnings up to the formulation of researchable questions used in the present study. Then follows a detailed explanation of the research methods. By presenting the work in this way the process of selecting research strategies can be judged within the context of the kinds of questions being asked and their evolution.

A discussion is then given to the 'One Sample Pretest-Posttest' design (Campbell & Stanley, 1963) as used in the present work. In accordance with this theme, consideration is given to a number of 'extraneous factors' which may impinge on the validity of the research, and also the steps which were taken to reduce their likely effects. The final part of the chapter outlines the sampling procedures used in the present work.

1. THE RESEARCH DESIGN: AN EVOLUTIONARY PERSPECTIVE

1.1 Some beginnings

The present research was undertaken at a time when a number of Australian states had begun to introduce into primary and secondary schools a set of drama curriculum guidelines. A perusal of these documents suggests that the curriculum planner's views of drama are basically 'child-orientated'. How successful these guidelines are from the vantage point of teacher and pupils remains to be seen. It was thought at the outset of the present research that an investigation of drama use in schools might serve to throw some light on the likely success of these and other curricula exercises.

The present research was predominantly influenced by the professional background of the author. Work as a teacher, drama consultant and lecturer, and the significant influences of various drama protagonists (Slade, Bolton and Heathcote), prompted a desire to seek researchable questions regarding the use of drama in schools. Specialist training in the area of drama also served to influence perceptions of 'drama' and its concomitant value in education.

Allied to the quest for researchable questions was the need to locate appropriate research strategies. For various reasons research workers in the area of drama have demonstrated a preference for qualitative rather than quantitative methods of observation. It is apparent that a number of

workers hold the view that normative approaches to drama observation could well destroy the nature of what is, essentially, a qualitative experience. The author's own perceptions were in accord with this position when the present research was originally broached. However, growing confidence in the use of a variety of qualitative and quantitative measures encouraged the author to use a more holistic approach in the investigation of drama in schools.

Emphasis on predominantly qualitative approaches has resulted in many researchers being unable to generalise findings to a wider teacher-pupil population. Thus there was little empirical work upon which the present work could be based. Similarly there was an absence of reported empirical approaches that had been successfully employed in the drama area.

Given this state of affairs, the present research had to be formulated from some fundamental baseline. A logical starting point for an investigation of drama in education was with the opinions of teachers in schools.

1.2 An informal survey of teacher opinions

It was decided that an investigation of drama use should take place in the primary rather than secondary school since drama work was likely to be more abundant in the former. It was felt also that some benefit might be gained from viewing drama in relation to other teacher-pupil activities.

Initially, it was intended that the present study would concentrate on a comparison of the relative outcomes of pupils who were or were not exposed to drama. This approach would have enabled the testing of at least some of the many claims made in the literature about drama use. It would have involved a Static Comparison design as outlined in Campbell and Stanley (1963). However, discussions held with some sixty primary teachers, in local schools, led to the conclusion that most, if not all, were doing some form of drama, at some time within their classrooms. Thus, a representative sample of non-drama doers would have been extremely difficult to find. The notion was abandoned.

Owing to the amorphous nature of the term 'drama' initial steps were taken to find out what teachers meant when they employed its use. This was the beginning of a process of clarification which served to provide valuable information when teachers were observed and categorised according to held notions about 'drama'. Teachers admitted that drama was not a settled timetable issue and thus its use was more often spasmodic than systematic. This finding led to speculation about the presence of certain influences on drama use. Teachers were asked what factors might serve to encourage or discourage their drama efforts in schools. A survey of literature suggested that the concept of 'teacher styles' might well encapsulate many of the teacher-based drama influences on the resultant checklist. It was

thought that differences in styles might well account for variations in drama use and subsequent choices and outcomes. However, it soon became clear that 'teacher style' was an inadequate concept since it could not be used to cover a wide range of declared environmental influences. Thus the notion of teacher style was also abandoned.

From here the work was broadened to consider both personal and environmental factors likely to influence drama use. The checklist of influences on drama use had shown 'significant others' (pupils and colleagues) appeared to have a large part to play in governing the use of drama for many of the surveyed teachers. A common denominator in teacher responses concerning the influences on children of drama, was their frequent reference to other school-based beliefs regarding notions of the teacher and 'teaching'. It was to the nature of teacher beliefs that the study was subsequently directed.

1.3 A formal survey of teacher belief systems

The informal teacher survey had shown that when observing beliefs about drama in schools, it was necessary to take into account other school-based beliefs. When asked about drama, teachers had replied in terms of their own role, the role of the learner, the relationship between teaching and learning, and the significant part played by pupils and colleagues on their drama choice(s). That is, it

was seen to be essential to acknowledge the primacy of teacher belief systems on drama use in schools.

Literature relating to the relative 'open-closedness' (Rokeach, 1960) of belief systems served to generate in the present author a measure of curiosity about the likely effects that different systems might have on both drama choices and pupil outcomes. It was judged that teachers might be attracted to particular types of drama on the basis of relatively 'open-closed' systems. For example, teachers with predominantly 'closed' belief systems might well employ a kind of drama which readily invites a low degree of ambiguity and a high degree of pupil control.

Notions of 'Flexism-Fixism' were used to describe teachers with relatively open or closed belief systems respectively. In similar vein, the terms 'Flexorg-Fixorg' were used to illustrate the open-closedness of beliefs generated within the psychological environment of the school. The environment was viewed as ideological in nature and referred to as a climate of opinion. An index of this climate was seen to be the total collection of all teacher beliefs within the one school. It was decided that an individual teacher's beliefs might be viewed in relation to the climate of the school in which s/he operated. Thus it would be possible to examine the degree of likely (and perceived) support a teacher might receive when decisions about drama come to be made.

The Teacher Opinionnaire was devised in order to test out the influence of Flexist-Fixist belief systems and Flexorg-Fixorg school climates on the use of drama. The Opinionnaire (Appendix 3) consisted of belief statements derived from the 'Checklist of Drama Influences' (Appendix 1) and items from various literature sources. A representative sample of primary school teachers was chosen (see 3.1) to respond to belief statements on a Likert (1932) type scale. One purpose of the Opinionnaire was to locate individual teachers along a Fixist-Flexist dimension and identify the Fixorg-Flexorg nature of schools. Having done this it would be possible to observe the relative influence of various individual-school profiles on drama use.

The results of the Opinionnaire were somewhat surprising, at least to the researcher. Rather than revealing a Fixist-Flexist dimension of belief systems, it served to illustrate the existence of one aggregated teacher belief set which transcended notions of open-closedness. This overarching set of teacher beliefs, shared by most teachers, appeared to cut across all separate school 'climates' and subsequently to reveal a 'professional teacher climate' which might well have a bearing on many aspects of decision-making.

The formal survey also revealed other vital elements which were to give direction to the present research. Many teachers appeared to hold beliefs which were in disharmony

with the philosophical tenets of the kind of drama they had elected to pursue. For example, some teachers held relatively formal views regarding a declared decision to direct all classroom activities, while choosing to operate an informal or child-based drama. It may well be that this phenomenon was due to a view of drama as a separate curriculum entity, relatively free of teacher direction. That is, pupils would be given time to invent their own drama as a break from more formal activities. Alternatively, teachers might well be operating an informal drama option in a formal manner, thus giving support to Watkin's (1981) view that this is often the case in schools.

Further, a number of teachers appeared to hold beliefs that were inconsistent; that is, they held one or more beliefs that were in potential conflict with other held beliefs. There was a need to locate further beliefs that might explain these apparent inconsistencies.

Overall, it was clear that the relationship between teacher beliefs and drama choices required further clarification. With this in mind a number of teachers were selected for interview from among those who had completed the Opinionnaire.

1.4 The teacher interviews

Seventeen primary teachers were randomly selected as a sub-sample for interview on the basis of drama choice. The

Opinionnaire revealed that the most popular drama choices in middle and upper primary schools (42 schools) were theatre and child improvisation. The two types represented methods which have their roots in conflicting educational ideologies and thus were to provide an ideal basis for further teacher comparisons.

In the interview teachers were encouraged to enlarge upon their notions of drama and its perceived value and influences. Importantly, they were asked what they hoped to achieve by the employment of drama. These intended outcomes provided a valuable reference point when teachers came to be compared according to their choice of one option or the other. Given an obvious danger of teachers inventing intended drama outcomes, they were asked to refer to their daily, weekly, or term statements of intent which appeared to be well documented. Notably there was a high degree of consensus about the kind of aims the teachers were attempting to achieve in drama - all of which related to aspects of personal development. These aims were (most frequent):

. the development of pupil confidence/esteem (including the spread of this confidence to academic areas);
. creative development (verbal and non-verbal); and
. the fostering of pupil empathy.

Given the nature of these aims, steps were taken to ensure that teachers were only employing one kind of drama

when their aims were formulated. As this proved to be the case, it was clear that the teachers in the sub-sample were pursuing a set of common aims while employing two very different kinds of drama. It appeared sensible to find out what kind of drama 'works' and with which aims in mind.

Teachers in the sub-sample also clarified their stances on a number of issues relating to notions of teacher role and other statements on the Opinionnaire. Notably there was a high level of belief consensus between Opinionnaire responses and interview data although they had been administered some five months apart.

Derived from the Opinionnaire and the teacher interviews were three pertinent findings:

- notions of drama were consonant between measures;
- perceptions regarding the role of the teacher appeared to govern all aspects of drama choice; and
- beliefs, particularly those referring to pupils and colleagues, appeared to have a constraining influence on perceptions of drama choice.

The apparent mis-match between held beliefs and drama choice, evident in the present sample, was still left unresolved. It was considered unwise to proceed to compare teachers on pupil outcomes according to their drama choices and held beliefs alone. How teachers come to terms with their beliefs and drama choices in the classroom warranted investigation. Were teachers doing what they professed to

be doing? To find this out it was necessary to compare teacher beliefs with teacher actions.

1.5 Classroom observation

Various instruments were developed to report on classroom behaviour in both a qualitative and quantitative manner (Appendices 7 and 8). Observations soon revealed a number of apparent inconsistencies between beliefs and behaviour. Five out of the seventeen teachers were not doing the kind of drama they had professed. One person was not doing any drama at all. The remaining four teachers were not employing the child-based drama they had described earlier. Instead they were using a kind of drama exercise. Bolton's (1979) classification of drama activity (Bolton, 1979, pp.1-12) was used to assign these four teachers to a separate 'Exercise' group, thus increasing the number of drama types under observation to three: child improvisation, theatre and drama exercise. (See 'Operational Definitions' for details.) All four teachers were convinced that the drama was child improvisation or dramatic play because pupils were able to invent or improvise their own work. However, a number of subsequent observations showed that pupils were not allowed to create their own work but had to follow the directions of teacher narratives throughout the drama sessions observed.

In short, some teachers believed they were doing one

kind of drama, but, when observed, were clearly doing another. Similarly, a number of teachers were acting in a manner which was not in accord with their professed beliefs. These two fundamental observations led to further speculation about the likely influences of teachers' drama choices and belief-behaviour consistency upon the drama outcomes of pupils.

Given the assumed primacy effect of teacher beliefs on drama choice, mentioned earlier, what options do teachers really have when making their drama choices? What are the likely consequences of these choices for pupil outcomes? How important is it that teachers should be consistent between held beliefs and behaviour? How viable are certain belief-behaviour combinations in respect of achieving desired ends? With these questions in mind, a research design was sought which would satisfy both the conceptual and the pragmatic requirements of the present investigation.

1.6 The comparison of pupil outcomes

1.6.1 Some alternative approaches

In order to investigate respective teacher influences on the promotion of pupil outcomes a number of research designs were considered. The main choice was between experimental and pre-experimental research designs reported in Campbell and Stanley (1963).

Experimental designs had been rejected on a number of

grounds. Firstly, given the independent variables of drama choice and the belief-behaviour characteristics of teachers, it would have proved difficult, and in some cases, impossible, to locate a suitable control group. Most teachers were reported to be doing some kind of drama. More pertinent is the fact that one cannot find teachers without beliefs!

Secondly, there was a need to observe the doing of drama within the naturalistic setting of schools and classrooms. It was thought that a manipulation of a particular kind of drama, one which had not been experienced before by the sample, might well result in a 'reactive' response (Campbell & Stanley, 1963). A number of earlier drama researchers had imposed particular kinds of drama on various samples and had run a risk of generating a Hawthorne effect. In order to manipulate drama treatments experimentally, it may have proved necessary to replicate drama experiences across treatment groups. Hence there may well have been a need to impose a view of drama upon the sample, probably unlike their own views, resulting in a threat to the validity of the study. For similar reasons the observation of teachers in naturalistic settings also meant that the researcher did not need to teach any drama; the risk of imposing personal values about drama thus being lessened.

It is also important to view drama within the setting

of school-based influences, such as teacher belief systems. Teacher beliefs provided the other main independent variable of the study. Suffice to say that attempts to manipulate either teacher beliefs and/or teacher behaviour is questionable on ethical grounds, and not a task that this author would have been willing to undertake.

Given the state of research in the drama area, it was not the intent of the present research to advance or build upon any particular theory. Instead there was a need to generate questions capable of being researched regarding the fundamental nature of teacher beliefs, teacher behaviour, drama choices and pupil outcomes. This was likely to be achieved best within the naturalistic settings of schools.

It was felt also that the use of an experimental approach might well serve to hinder the generalisability of the present research findings to other teacher-pupil populations. Thus, the idea of employing a technically experimental approach was discarded.

1.6.2 The pretest-posttest design

Among the pre-experimental alternatives, the One Sample Pretest-Posttest design (Campbell & Stanley, 1963) appeared to show the greatest amount of promise, with particular reference to notions of pupil gains on educational outcomes. Three hundred and seventy pupils from the classes of the teachers under scrutiny, were observed on two separate

occasions, nine weeks apart. On each occasion pupils were invited to respond to measures of personal development; that is, to indices of the claimed drama outcomes mentioned by teachers in the sub-sample.

Data derived from O^1 and O^2, and subsequent differences between the two observations, was categorised according to the kind of drama treatment, X^1 (child drama), X^2 (theatre) or X^3 (exercise) that pupils had experienced. (See Chapter 5 for drama definitions.) Observations were then made of the relative gains and losses of pupil groups according to the teacher's choice of drama.

Similarly, pupil data was also grouped in relation to the belief-behaviour characteristics of their teachers. Pupils' gains and losses on outcomes were examined in relation to this grouping. Thus it was possible to use a pretest-posttest design to observe the relative teacher influences of drama choice and belief-behaviour consistency on pupil outcomes.

From a conceptual vantage point the use of an 'O^1 X O^2' design accommodated notions of pupil growth. The concept of pupil growth is an inherent part of most, if not all, literature relating to the education benefits of drama. Moreover, it serves to conceptualise the kinds of outcomes that teachers were attempting to achieve with their pupils in drama, namely, personal development. Thus all the teachers in the sub-sample (n=16) were claiming to develop

pupils via the kinds of drama options and behaviour strategies they employed.

2. EXTRANEOUS INFLUENCES ON RESEARCH VALIDITY

In the present study, differences between O^1 and O^2 were hypothesised to be associated with pupil gains and losses on educational outcomes. However, with a pretest-posttest design there are several extraneous variables (reported in Campbell & Stanley, 1963) which are capable of providing alternative hypotheses to the O^1-O^2 differences attributed to the main treatments in the study. These extraneous factors may be divided into two main categories: those which may serve to influence the internal validity of the research and others that may exercise similar power on external validity. Thus attention is now given to these respective influences on the present study and the measures taken to reduce their effects.

2.1 Factors associated with the internal validity of the study

Campbell and Stanley (1963) note that with the 'One Sample Pretest-Posttest' design there are numerous "categories of extraneous variables left uncontrolled which thus become rival explanations of any differences between O^1 and O^2, confounded with the possible effects of X" (Campbell & Stanley, 1963, p.265). These are:

2.1.1 History

This variable refers to events that may have happened between O^1 and O^2 which have stimulated the effects attributed to X, the study treatment.

In the present research all teachers whose pupils were being measured on drama outcomes were given a 'Supplementary Sheet' (details in Appendix 15) to complete. Among other aims, it was devised in order to survey internal (classroom) and external (school) events that may have provided an alternative hypothesis to O^1-O^2 differences. Included on the 'Supplementary Sheet' were items such as:

> Will your children be taking part in any public performance prior to the second measure?

Responses to this and other items suggested that there were no unusual events likely to occur and contaminate findings. It was not possible to control for pupil experiences in the affective domain other than drama. For example, work done in art classes could well have had some bearing on the performances of creativity tasks. Nonetheless, given that pupil outcomes were predominantly compared on a group-by-group basis, there was no reason to believe that any one group had been exposed to these outcome-type activities any more than any other. Subsequent talks with teachers, regarding timetable content, supported this notion.

2.1.2 Maturation

Another uncontrollable variable is that of 'Maturation'. It is described by Campbell and Stanley (1963) as "processes within the respondents operating as a function of the passage of time per se not specific to the particular events" (Campbell & Stanley, 1963, p.5). In the present study the time lapse between 0^1 and 0^2 was exactly nine weeks. This period was considered to be a reasonable amount of time for changes to occur in respect of pupil gains due to the treatment of X (drama). It was also felt that the nine week period was too short for 0^1-0^2 differences to be due to maturation alone, i.e., that one might except purely by chance. Once again, given the nature of group comparisons in the study, it was not thought that the presence, or absence of maturational effects would favour one group more than another.

2.1.3 Instrument decay

A further influence on the research was "Instrument decay", where differences between 0^1 and 0^2 might be attributed to variations of each measure set and their administration. In the present study, emphasis was placed on the need for content and administration of the tests to be identical between 0^1 and 0^2.* There was only one worker

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* For a variety of reasons (see 6.2.5) it was not possible or desirable to administer identical creativity tasks between 0^1 and 0^2.

used on all administrations. A set of written instructions was devised (Appendix 11) for the administration and presentation of all measures and the same set was used on both observations. Finally, 0^2 measures were administered to pupils on the same day of the week and the same time of day as 0^1 measures given to pupils nine weeks earlier.

2.1.4 Statistical regression

This factor is particularly relevant to studies where samples are chosen on the basis of their extreme scores on pretests. By chance alone scores generated at the extreme end of the continuum tend, on subsequent testings, to gravitate towards more moderate scores closer to the mean. This was not the case in the present research, since the sample was chosen on the basis of drama preferences, not their extreme scores.

2.1.5 Mortality

A final factor to be considered in terms of internal validity is that of mortality where 0^1-0^2 differences may be attributed to gains or losses of subjects between the two observations. A gain or loss might well change the characteristics of the 0^2 sample from that of 0^1, so one is left with two essentially different samples. In the present research the attrition rate of pupils betwen 0^1 and 0^2 was

7.3%, i.e., from a sample of n=399 to n=370. Given this relatively low level of attrition which appeared to favour no group (sex or drama type) in particular, it was not seen as a grave threat to the internal validity of the study.

It now remains to examine some possible influences on the external validity of the present study.

2.2 Factors associated with the external validity of the present research

2.2.1 Interaction of testing with factors hypothesised to be related to pupils' gains and losses

The very act of testing may be seen to influence O^1-O^2 differences, rivalling the research hypotheses of the study. In order to reduce effects of testing, measures in the study were chosen (or constructed) for their relative unobtrusiveness in the context of the classroom. The administration of the measures were done in accord with the ways in which any other pencil, paper or drawing activities might be given in the classroom. Further, test items were deemed by teachers to be non-threatening to their pupils and at the same time rather similar to the kinds of test activities pupils were normally asked to undertake.

2.2.2 Interaction of selection with factors hypothesised to be related to pupils' gains and losses

There was little control over the selection of pupils to the extent that they were chosen only because they happened to be taught by teachers in the sample. Thus, it was not possible to control for factors of pupil age, sex, I.Q., or socio-economic background. Whether or not these factors had a bearing on pupils' gains and losses in respect of creativity, self-esteem, empathy or academic self-image, could not be fully ascertained prior to 0^2, since research linking pupils' gains and losses with the characteristics mentioned above, appears somewhat tenuous. It is pertinent to note that the distribution of pupils according to age and sex, per drama group, did not appear to favour any one group when comparisons were made.

2.3 Tests for external validity of the present research

The degree to which any research findings may be wholly transferable to other populations remains a matter of doubt. This may be particularly so in the area of education where many differences may exist between schools, classrooms, teaching strategies and objectives. However, given the size of the teacher-pupil sample and the representative sampling procedures adopted in the present study, there is strong reason to suggest that the subjects herein may be

regarded as typical of a wider primary teacher-pupil population.

2.4 Summary of the discussion concerning the research design

The choice of a pretest-posttest design was seen to meet a number of relevant, conceptual and pragmatic considerations deemed appropriate to the present research. The effects of a number of extraneous variables were examined which were capable of rivalling the research hypotheses of the present study. Moreover, steps taken to reduce the potency of these influences were also discussed.

Attention must now be given to the characteristics of the research sample and the means by which it was derived.

3. THE SAMPLE

The overall purpose of the sampling procedure was to locate a representative group of full time primary school teachers, and their subsequent pupils, from whom the most productive information might be gathered. In the course of the research, sampling was done in two stages.

Stage one involved the identification and location of an outer sample. This relatively large group of primary school teachers (n=235) was selected in order to reveal the probable relationship between teacher beliefs and a variety of teacher, and school-based, characteristics. In total

these teacher beliefs were seen to espouse a climate of teacher opinion. Beyond its immediate value the climate provided a reference point to which the beliefs and actions of the inner sample could be referred.

Stage two of the sampling procedure involved the extraction from the outer sample of a relatively small, inner sample of teachers (n=17) referred to earlier as the sub-sample of teachers. A small sub-sample was chosen in order to facilitate detailed observation of teacher beliefs, teacher behaviour and drama choices, and their probable influences on pupil outcomes.

3.1 Selection of the Outer Sample

Several sampling procedures were considered and rejected. The first approach to be considered was a random sampling technique which would have the advantage of providing a high degree of representativeness. However, whether the sample had been chosen from a population of all New South Wales teachers, or the local South Coast area, large geographical distances were likely to inhibit immediate administration of measures and later observation of teacher-pupil behaviour. Further, a randomized approach to sampling would identify only one or two teachers per school at most. Given the need to identify the beliefs of all teachers within selected schools, this particular approach was abandoned.

Another alternative was to identify and match teachers in different schools. This would have made administration easy and observation of teacher-pupil relationships possible. Added to this was the potential advantage of a high recovery rate for all measures. However, the overall representativeness to other teacher populations might well have been low in terms of the differences which may exist between schools according to their size, geographical area and occupants.

A more productive sampling approach was to locate one collective, or 'inspectorate', of schools which might satisfy a number of research criteria. One inspectorate can contain up to thirty infant-primary schools and thus be likely to possess a wide variety of teacher-based and school-based beliefs. Administration of tests would appear to be relatively straight forward and the chances of a high recovery rate could be deemed likely. However, for economic reasons, sampling procedures were limited to the South Coast region of New South Wales - approximating in area from Sydney in the north to the Victorian border in the south and parts of the Great Dividing Range in the west.

Although there was no one school inspectorate that could be claimed to represent all features found in inspectorates around Australia, it was found that a combination of two inspectorates, adjoining a common border, did achieve very good representation of characteristics of

primary schools relevant to the present study. For example, sex of teachers, age of teachers, ratio of infant to primary teachers, and a number of school variables, e.g., size and type of catchment area could be accounted for quite well. Combined, the two inspectorates constituted 19% of the total teacher population of the South Coast Region of New South Wales. The two inspectorates were accessible in terms of administration, observation, test development and recovery, and case study access, if required. Added to these pragmatic requirements was the apparently high level of representativeness in relation to the South Coast Region of two thousand teachers.

It is also possible to view the combined inspectorate sample as being a 'typical' teacher group. The region has a wide variety of rural-urban, large-small schools, containing teachers whose characteristics are typical of, and distributed similarly to, schools throughout the state of New South Wales and Australia. Moreover, the teachers of the South Coast Region live and work within the hinterland or on the coastal fringes, as does the greater part of the Australian population. Thus the Outer sample, constituting all full time primary school teachers within the combined school inspectorate (n=235), may be seen as a 'typical' sample of Australian primary school teachers.

3.2 Selection of the Inner Sample

Having assessed the responses of the Outer sample (n=235), on a measure of teacher beliefs, (The Teacher Opinionnaire), a second sampling procedure was employed. From the ranks of the Outer sample an Inner sample was chosen with a view to making more detailed observations of teacher beliefs, recording classroom behaviour and assessing the outcomes of pupils.

Teachers of the Inner sample were selected on the basis of their drama preferences in classrooms. Among other findings the Opinionnaire revealed that the most popular kinds of drama used within the classrooms of the Outer sample were child drama and theatre. The two drama options were seen to represent a conflict among teachers regarding notions of what drama 'is' and how it 'should' be done. A major task of the present research was to observe teacher belief systems in relation to drama choices, teacher behaviour and pupil outcomes. Thus, for purposes of comparison, teachers operating one or the other (but not both) of these drama options were selected for scrutiny. The choice of the Inner sample of teachers was made via the random selection of schools and their occupants, rather than a randomization of individual teachers. This was done with a view to making within-and-between school comparisons of teachers according to held beliefs and drama choices.

In the selection process, a sub-sample of child drama

(dramatic play) and theatre teachers was chosen for observation on a random school-by-school basis. The sampling of schools continued until 15 to 20 teachers were on the list. This sample size was considered reasonable in terms of the minimum-maximum number of teachers capable of being observed by one researcher in respect of beliefs, behaviour and pupil outcomes.

In all, 17 primary school teachers were selected as part of an 'Inner' sample; they were derived from ten schools which were seen to exemplify a range of characteristics including school size, socio-economic area and geographical position. Observation of the Inner (n=17) sample revealed that one teacher was not operating any kind of drama and also was due to take maternity leave, so this individual case was excluded from the final Inner sample.

Thus the final Inner sample comprised 16 full time primary school teachers, of whom 6 were female and 10 were male. All members of the sub-sample professed to be doing either child drama (dramatic play) or theatre with their pupils.

Overall, sampling procedures in the investigation were based on two stages found necessary because of the developmental work that had to be carried out both at the conceptual level and at the level of test construction.

4. A CHAPTER SUMMARY

A description was given of the evolutionary nature of the presesnt investigation in order to gain some perspective on the kinds of research questions being pursued and the subsequent methods employed in view of these. The choice of a pretest-posttest design was seen to be appropriate to the requirements of the research; other designs were given consideration, but rejected. A number of uncontrollable variables likely to influence the validity of the research were discussed, and included an outline of measures taken to reduce their possible effects.

Finally, attention was given to the two-stage sampling process used in the investigation where some estimate was made of the ability to generalise from the characteristics of the research sample(s) to a wider population of teachers and pupils. Having examined the path taken by the present research, including the employment of concepts, questions, designs and sampling techniques, emphasis must now be placed on the means by which the independent and dependent variables of the enquiry were measured.

CHAPTER FIVE

THE MEASUREMENT OF TEACHER AND PUPIL VARIABLES

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INTRODUCTION

This chapter aims to describe the characteristics of the instruments, adopted or invented, which were used to generate data for the testing of the research hypotheses.

Parts One to Three of the chapter examine the indices used to measure teacher beliefs, drama choices and teacher behaviour, i.e., the independent variables used in the investigation. Parts Four to Seven describe the measurement of pupil outcomes, namely: self-esteem, academic self-image, creative thinking and empathy, i.e., the criterion variables.

Part Eight of the chapter constitutes a summary of variables and their associated working definitions. Finally a summary is given of the whole chapter.

1. THE TEACHER OPINIONNAIRE

The overall purpose of the 'Opinionnaire' is to identify the nature of the 'Teacher Belief Climate' in which classroom drama is deemed to operate. The instrument also aims to:

- identify the relative 'openness' of the Climate;
- survey teacher responses regarding a wide variety of school-based issues;

- locate teacher attitudes towards classroom drama;
- locate teacher views about what drama 'is'; and
- discover the kinds of drama, if any, that teachers choose to do.

A survey of literature soon reveals that the majority of measures, designed as indices of teacher beliefs, are predominantly concerned with the measure of one or more singular attitudes (Koch et al., 1934; Cook, Leeds & Callis, 1951; Kerlinger & Kaya, 1959), or with one set of beliefs to the exclusion of others (Ryans, 1960; and many others). For present research purposes, a measure was required which would generate teacher responses to a wide variety of school-based beliefs. The purpose of this approach was to provide a 'picture' of the 'Teacher Belief Climate', within which teacher behaviour, decisions about drama and subsequent pupil outcomes could be observed.

1.1 Construction of the Teacher Opinionnaire

A priority task in the construction of the measure was to locate those beliefs most likely to influence drama use and subsequent pupil outcomes. Belief statements were gathered from three main sources.

- Drama literature, in particular the work of Slade (1954), Way (1967) and Bolton (1979), provided a number of items which could be seen to constitute some antecedents of drama use.

- An informal survey of sixty primary school teachers provided views about what drama 'is' to them, and also what influences might encourage/discourage drama activity in their classrooms. Many of these responses were given in relation to other beliefs regarding notions of teacher role, pupil role, the organisation of learning and the influence of significant others. These replies prompted the third source of belief statements.
- Literature derived from various aspects of education served to provide an array of educational belief statements. In particular, use was made of material concerned with child-centredness vs. teacher-centredness; curricular change vs. sameness (Taylor, 1974); use of pupil ideas (Nash, 1973); competition vs. cooperation (Deutsch, 1949); pupil mobility (Barker Lunn, 1970 and Bennett, 1976 and Hamilton, 1978); teacher expectations regarding pupil behaviour (Goodacre, 1968); teacher aims (Ashton, Kneen and Davies, 1975); and belief preferences relating to the notions of the 'Professional Self' (Murray, 1938, 1951, and Stern, 1969).

From these three main sources above one hundred and twelve items were gathered. In order to construct a pilot version of an Opinionnaire the hundred and twelve items were given to seven judges whose task was to select approximately half the items which they thought would (if agreed/disagreed upon by teachers) serve to influence drama use. The selected items formed the basis for a pilot measure.

1.2 The Pilot Opinionnaire

Thirty-five full time primary school teachers were invited to respond to the Pilot Opinionnaire which was divided into four sections (Appendix 2). Section One consisted of belief items related to role preferences. Section Two was made up of a variety of beliefs about educational philosophy and the psychological environment of the school. These items were preceded by "I believe that ...". Section Three consisted of belief statements regarding the use and nature of classroom drama, and were preceded by "Classroom drama is ...". These first three sections consisted of fifty-five selected statements to which teachers were invited to respond on a five-point Likert (1932) scale (1=Strongly agree; 2=Agree; 3=Uncertain; 4=Disagree; 5=Strongly Disagree). A number of items were 'reversed' in order to avoid 'response set'.

The final section invited teachers to indicate the kind of drama they would ideally wish to do, and to show the type of drama, if any, that they find possible to do. This procedure was adopted so that teachers would not be tempted to give 'ideal' responses in place of 'actual' ones when being asked about drama.

Following the administration of the Pilot Opinionnaire, it was decided to reduce the number of belief items from fifty-five to forty-three. This modification included the removal of a number of ambiguous statements. Because the

Opinionnaire is not designed as a scale, analysis is done on a statement-by-statement basis, rather than yielding a total score. Thus, the resultant belief statements may be organised into belief sets as part of a group or individual profile. One individual set of beliefs may be compared with overall or sub-group norms.

1.3 Validity of the Opinionnaire

As with Ryan's (1960) study of teacher beliefs and teacher characteristics, there were no means available in this study by which the validity of the Opinionnaire could be tested against external criteria of 'beliefs'. However, it was believed that the teachers' anonymous expression of their beliefs, expressed in the absence of any external pressures, was likely to be a valid indication of actual beliefs.

Throughout the administration of the pilot Opinionnaire, and subsequent renderings of the final format, teachers were asked not to discuss their responses with others. Observation showed that respondents complied with this request and thus explicit group pressure on individual responses was deemed to be low.

2. THE DRAMA INVENTORY

This instrument was invented for the purpose of observing teacher-pupil behaviour within the context of classroom drama. The Inventory (Appendix 7) allows an observer to

verify the extent to which teachers are behaving in accord with their professed beliefs as declared in the Teacher Opinionnaire and during teacher interviews.

A survey of literature soon reveals that research in the drama area has mainly centred upon qualitative approaches to the observation of classroom drama (see Chapter 2). Thus, the output of data has been predominantly descriptive in nature. Observations may only have been made by one researcher. One evident danger of these anecdotal approaches is that they are likely to give free reign to the prejudices and values of the observer. This is not to assume that empiricist approaches are exempt from researcher subjectivity, but merely to suggest that qualitative methods may be more susceptible than most to observer bias. Further, if the criteria for observation remain at an implicit level, then it becomes virtually impossible to replicate findings, or to generalise these results to other populations and contexts. Thus, no ready-made instruments were available that might be used to render a reliable assessment of teacher behaviour in drama, either on an individual or group basis.

2.1 Construction of the Drama Inventory

Given an overall purpose of verifying the consistency of teacher behaviour with professed beliefs, it was essential that an instrument be devised that could be used

with reliability across a range of teacher-drama contexts. One way of facilitating the transferability of the instrument, from one classroom context to another, was to select a number of predetermined observational criteria. It was hoped that the act of making criteria explicit in this way might go some way in reducing the influence of the observer's values on classroom perceptions. These predetermined criteria are listed in Figure 5.1.

The first criterion in Figure 5.1, "Drama Option observed", was determined by referring to Bolton's (1979) "Classification of dramatic activity" (Bolton, 1979, pp.1-11). Bolton outlines four main types of drama activity in classrooms. These are Type 'A' (drama exercise); Type 'B' (dramatic play/child drama); Type 'C' (theatre); and Type 'D' (Bolton's ideal drama type). The first three kinds of drama are seen to account for the majority of options available in classrooms. This typology was used to decide whether teachers were doing the kind of drama they professed. Bolton (1979) admits that these drama options may not be fully exclusive. However, for the purposes of the present study, they provided sufficient 'differences between types' to warrant their use as a means of drama classification.

The remaining nine observational criteria were derived from stated teacher beliefs and were chosen because they lent themselves readily to verification of classroom practice. These criteria were to provide guidelines for a

Figure 5.1

Predetermined Criteria Used for Drama Inventory

Criterion:	(Tick where applicable:)				
1. Drama Option Observed:	Exercise _____	Theatre _____	Child _____		
	Other _____	None _____			
2. Teacher allows for pupil direction:	Yes _____		No _____		
3. Teacher uses pupil ideas:	Yes _____		No _____		
4. Teacher keeps to set lesson plans:	Yes _____		No _____		
5. Teacher insists pupils are kept quiet all of the time:	Yes _____		No _____		
6. Teacher is the centre of all action:	Yes _____		No _____		
7. All pupils able to participate:	Yes _____		No _____		
8. Pupils are involved in decision-making:	Yes _____		No _____		
9. Pupils have to compete for parts:	Yes _____		No _____		
10. Pupils able to use class space:	Yes _____		No _____		

descriptive account of the drama lesson. Although the set criteria were seen to contribute towards a quantitative data base, added description by the observer allowed for the unique features of a teacher's drama session to be recorded. It was hoped that this idiosyncratic data might contribute further insights concerning research findings, and prove useful when alternative hypotheses were broached.

2.2 The Pilot Inventory

The Pilot instrument appears in Appendix 6. It consists of a list of criteria seen in Figure 5.1. The remaining part of the inventory was left blank to allow observations to be made verbatim.

The Drama Inventory was subjected to trial in three stages. In the first stage, two observers watched the same class of pupils (n=26) doing drama with their teacher. Following this observation the two researchers discussed the nature of the instrument and their respective findings. Both observers expressed substantial degree of difficulty in trying to follow the set criteria whilst attempting to record classroom events. It was decided that the criteria should be outlined in the form of a checklist as before, but agreed that a series of boxes should be added. The boxes at the end of each criterion would allow observers to record particular aspects of each criterion. In respect of criterion 3 (Appendix 6), for example, if the teacher was to

use the ideas of the pupils in the drama session then the "yes" space was ticked.

The second stage was conducted with a different class of pupils (n=22, grade four pupils). After this observation, the researchers decided to retain the criteria with boxes, but decided that they would not be completed until after the drama session had been observed. This decision was made in order to reduce the distractions noted in the first stage. It was further agreed that the criteria should be memorised prior to observation so that the ground rules for observation still remained. It was in this form that the third and final stage of testing occurred.

A final trial was held without any discussion by the two observers. This took place with a class of twenty-seven grade five pupils. The results of using the Pilot Inventory in its final form provided the basis for a check on inter-observer reliability.

2.3 Reliability of the Drama Inventory

Although it would have been possible to analyse the content of the descriptive drama accounts, in order to obtain inter-observer reliability, a simpler approach was adopted. Given that the predetermined criteria formed the major points of observation, the adjacent spaces (ten) were used to check on the percentage agreement between the two observers. Although one might have expected some degree of

disparity between the two observers, this was not the case. Table 5.1 shows the percentage agreement on each criterion to be 100%.

Table 5.1

Percentage agreement on paired observations of drama using the Drama Inventory

Criterion:	Percentage Agreement:
1. Drama Option	100%
2. Teacher-Pupil Direction:	100%
3. Use of Pupil Ideas:	100%
4. Teacher Flexibility:	100%
5. Pupil Control:	100%
6. Teacher Centredness:	100%
7. Pupil Participation:	100%
8. Pupil-teacher input:	100%
9. Competition:	100%
10. Pupil Mobility:	100%

The surprisingly high figure of 100% might be due to having three trials where one might expect observer agreement to increase. It may also be the result of having few categories per item, thus reducing the likelihood of disagreement.

3. THE CLASSROOM OBSERVATION SCHEDULE

This instrument (Appendix 8), like the Drama Inventory, was designed to record selected aspects of teacher behaviour. Whereas the Drama Inventory was concerned with only one aspect of the curriculum, the Classroom Observation Schedule was made to generate data in relation to the general classroom setting. It was intended that data from this source should supplement other information regarding the individual behaviour of teachers.

3.1 Construction of the Schedule

A review of the literature reveals that many observation schedules have been designed to record various aspects of teacher-pupil behaviour in classrooms.* In the present research four components of teacher behaviour were selected for observation. It was believed that each component might have some bearing on an individual teacher's choice of drama option. These components were:

- teacher warmth - the teacher's ability to reduce interpersonal tension;
- teacher target - persons whom the teacher addresses in the classroom;
- person talking - who is talking at any one given time; and

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* A review of these instruments is given in Simon and Boyer (1970), "Mirrors for Behaviour".

. praise/blame - the teacher's use of negative-positive behaviour reinforcement.

Each component was given a code letter. Those with sub-categories were given further letters. This was done so that a recording of a particular aspect of behaviour could be quickly made. A time sampling procedure popularised by Flanders (1963) and others, was adopted for use in the present research.

It was decided that a set of one hundred time squares would be used to record teacher behaviour. At twenty-five second intervals the observer's task would be to mark four letters in one time square. Each letter would correspond to one of the four behavioural components under scrutiny. Moreover, each time square, or unit, would be completed during a five second time period - following an agreed signal to commence observation.

3.2 The Pilot Schedule

A pair of observers went into the same classroom and, using a wall clock (unseen by the class teacher) as an agreed time signal, coded the same teacher and pupils (n=27 grade four pupils). As with the Drama Inventory a number of instrument trials were held culminating in a test of inter-observer reliability.

The administration of this instrument was more complicated than the Drama Inventory, so it was agreed that

the trials should begin with a small time span, increasing the number of time squares with each consecutive trial until the 100 time square period was reached.

The trial observations consisted of:

4 periods of 4 time squares;

2 periods of 10 time squares;

1 period of 20 time squares; and

1 period of 30 time squares.

Before the time squares were increased two problems had to be sorted out. One major difficulty was observer recognition of 'teacher warmth'. Teachers were deemed to be either 'warm', 'neutral' or 'cold'. In the earlier trials the two observers tended to disagree over notions of 'warm' and 'neutral', more so that 'neutral-cold', or 'warm-cold'. It was agreed that the criteria for 'warmth' should be the teacher's facial signals, tone of voice, and eye contact; i.e., that they served to constitute a reduction in interpersonal tension in the classroon.

The other problem concerned the term 'dialogue dominance' which was replaced by 'person talking'. This was done when observers failed to agree on notions of 'dominance' in speech.

Discussions between observers were followed by two more trials in the same classroom as before. The first of these final trials consisted of one 50 time square. There was no apparent disagreement between observers, so later in the day

the final trial was held. There were no discussions held between observers so that inter-observer influence would be overtly low. The final trial was used for purposes of testing inter-coder reliability.

3.3 Reliability of the Schedule

Because the Classroom Observation Schedule consisted of four mutually exclusive sets of behaviour, it was decided that tests of inter-observer reliability should be reported for each separate set, i.e., teacher warmth, teacher target, person talking and praise-blame.

In the case of teacher warmth, assuming the nominal scale of data, Scott's (1955) Coefficient of Reliability was used as an appropriate measure of inter-coder reliability. Observers agreed upon 81% of teacher warmth recordings and a coefficient of 0.74 was recorded.

In terms of teacher target, observers had to decide if the teacher was addressing one pupil or a group of pupils within the time period allotted. Since there were only two categories, the percentage of inter-observer reliability was 100%.

With reference to person talking, there were four categories: teacher, child, both and silence. Assuming data to be at the nominal level of scaling, Scott's (1955) Coefficient of Reliability was employed. Observer agreement was 86% and a Coefficient of 0.80 was reported.

The final behaviour set on the Classroom Observation Schedule is praise-blame which requires observers to mark 'p' or 'b' on the coded sheet, if teachers use either praise or blame during the specified time period. Both observers agreed that throughout the extent of all the trials neither 'praise' nor 'blame' had been used by the teacher. Beyond an agreement on the absence of events in this category there were no recordings to facilitate observer comparisons.

It is now necessary to examine the instruments used to measure pupil outcomes - the criterion variables of the present research.

4. THE COOPERSMITH SELF-ESTEEM INVENTORY

The Short Form of Coopersmith's Self-Esteem Inventory (1967) was used as an established measure of pupil self-esteem. Coopersmith states that the operational definition of 'self-esteem' is:

> the evaluation a person makes, and customarily maintains of him - or her-self, that is, overall self-esteem is an expression of approval or disapproval, indicating the extent to which a person believes him- or herself to be com-petent, successful, significant and worthy. Self-esteem is a personal judgement of worthiness expressed in the attitude a person holds towards the self. (pp.1-2).

The Short Form is a reduced version (items=25) of the School Form. The shortened version provides an alternative to the longer School Form when limitations on time prevent

the use of the latter. Both the long and short versions of the Self-Esteem Inventory serve to yield a total score of self-esteem. Items are designed to discriminate between pupils with high self-esteem and pupils with low self-esteem.

4.1 Administration of the Short Form

The instrument was administered as part of a booklet of other test activities for pupils. The same measure was used in both the Pretest (Booklet A) and the Posttest (Booklet B). Following each of the twenty-five self-esteem items on the inventory are two boxes. Pupils either place a tick/cross in the first box, entitled "Like Me", or a tick/cross in the second box, "Unlike Me". The box which pupils indicate is assumed to be an expression of their agreement/disagreement regarding the congruency between the self-esteem item and the pupil's view of his/her own self-esteem.

One evident danger of using pencil and paper tasks with pupils, particularly younger ones, is the possibility that the pupil respondents may not be able to read the items. In order to reduce this potential risk, the researcher read out each item in turn while pupils followed and read the items silently. Teachers were on hand to help those pupils likely to encounter difficulty with these kind of measures. Teachers were asked to give sufficient help to pupils

without infringing on the latter's liberty to respond in a forthright way. Although there was a slight risk of teachers influencing pupil responses, this was considered to be a more acceptable risk than abandoning pupils to their own devices.

4.2 Reliability of the Short Form

The Short Form version of the Self-Esteem Inventory was designed by Coopersmith (1967) for use with pupils between the ages of eight and fifteen years. The Short Form does not contain the Lie Scale and does not elicit subscales, as with the longer School Form.

A test-retest reliability analysis carried out by Bedeian, Teague and Zmud (1977) using the Short Form with older students yielded coefficients of stability of .80 and .82, with males and females respectively.

Coopersmith (1967) reports a coefficient of .86 between the Short School Form and the longer version from which it was derived.

5. THE ACADEMIC SELF-IMAGE SCALE

A number of drama authors (Slade, 1954 and Way, 1967; et al.) as well as teachers in the sub-sample (n=17), lay claim to drama as a means of enhancing the academic self-image of pupils. They hold that drama has a positive effect on a pupil's self-image per se, and that these influences

are generalised to encompass the image a pupil has of him/herself in relation to school work. Thus, it is believed that positive gains in one area of self-image (e.g., in drama), will accrue similar gains in other areas (e.g., academic self). Whether or not drama does serve to enhance a pupil's academic self-image remains to be seen. It is notable that the notion of the generalisability of self-image, i.e., one area influencing another, is given support by Diggory (1966), Ludwig and Maehr (1967) and Purkey (1970).

The Academic Self-image Scale (A.S.I.S.) was developed by Barker-Lunn (1969, 1970) in order to measure pupil self-image in respect of school work. The A.S.I.S consists of nine items. Pupils are invited to place a cross/tick in one of three boxes corresponding to each item. A score is given for each box ticked/crossed per item. A score of 2 is given for a positive A.S.I. response, 1 is given for a neutral stance and 0 is given for a low A.S.I. response. A score key is used to sum the total score for each pupil, the higher the score, the more positive is the A.S.I. of the pupil. Conversely, the lower the score, the more negative the A.S.I. of the pupil. The Academic Self-image Scale was administered as part of Booklets A and B.

5.1 Reliability of the Scale

The development of the A.S.I.S., and associated tests of reliability, are reported in Barker-Lunn (1969). An alpha coefficient (Cronbach, 1951) of 0.88 was reported for the A.S.I.S.

6. MEASUREMENT OF PUPIL CREATIVITY

All of the teachers in the sub-sample (n=16), appeared convinced that their particular drama approach was instrumental in furthering their pupils' creative thinking abilities. A survey of literature soon reveals that there are many problems associated with the measurement of creative thinking,* not the least of which is the unresolved issue regarding the definition of creativity. One consequence of this unsettled issue is that the term 'creativity' is often used by researchers and educationalists alike as a catch-all term to describe a variety of human activity.

It is relevant that the teacher sample (n=16) tended to use the term 'creative thinking' synonymously with 'divergent thinking'. Thus, it was to divergent thinking measures that attention was paid. Barker-Lunn (1970), when using the Torrance Tests of Creative Thinking, described

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* See Treffinger et al., 1971.

them as measures of divergent thinking, and inspection here shows this to be the case.

6.1 The Torrance Tests of Creative Thinking and drama outcomes

In the process of selecting the Torrance Tests (1962), a reasonable degree of confidence had to be placed in the ability of the tasks to measure the kinds of pupil qualities associated with drama outcomes. Three tasks per Booklet were selected; two verbal and one non-verbal (figural).

In the first activity, 'Unusual Uses', pupils were encouraged to write down as many uncommon uses as they could for an everyday object. The object could be perceived as large as the pupil wished, and a number of these objects could be used to contribute some specific use. Torrance (1962) views this task as "... a test of ability to free one's mind of a well established set" (Torrance, 1962, p.73).

The second verbal task given to pupils was 'Just Suppose'. Here pupils were confronted with an improbable situation and asked to predict the probable outcomes (as many as possible) of this element.

The final task was a non-verbal activity. Pupils were given a page or more of identical geometric shapes, e.g., circles. They were asked to add lines to each identical shape in order to create a drawing. Pupils were also

encouraged to create as many different drawings as possible.

It is clear that all three tasks warrant the use of divergent thinking properties by pupils. Given a lack of research in the drama area, there appears to be little empirical support, if any, for a relationship between the divergent properties reported to be measured by the Torrance tests, and drama. However, one may observe that some approaches to drama do appear to lend themselves to the exercise of divergent thinking. All three Torrance tasks call upon the respondent to transform the mundane objects and contexts found in everyday living into more imaginative, speculative forms. Similarly, drama may involve pupils working at a real and a symbolic or imaginative level (Bolton, 1979). Given the encouragement by some teachers for pupils to transform the 'real' into the imaginative, and thus solve problems on two levels, it may well be that pupils who have experienced these kind of activities may be in a superior position, on Torrance Tests, to peers who have not shared these activities. Some kind of drama activities are more divergent-orientated than others.

The link between drama experience and pupil benefits of divergent thinking practice, remains a tentative one. Whether or not one kind of drama is more facilitative than another in stimulating pupils' gains on creativity tasks remains to be seen.

It needs to be noted that drama is only one tool that

may provide some means of developing the divergent thinking abilities of pupils; teachers may or may not employ others. Drama may also be used in such a way as to encourage actively convergent thinking only. Drama, as employed in the present research context, is seen to reflect the teacher's total belief system and as such is likely to influence, and be influenced by, all other components of the teacher's repertoire, which may serve to promote or inhibit the divergent thinking abilities of pupils.

Overall, given the drama claims of teachers regarding the promotion of divergent thinking, the Torrance Tests of Creative Ability were seen to provide a basic means by which these claims could be tested.

6.2 Scoring of the Torrance Tests

The three tasks given to pupils claim to measure four underlying creative abilities of pupils. These are fluency, flexibility, originality and elaboration.

Fluency reflects the test taker's ability to produce a large number of ideas. The fluency score is obtained by adding up the total number of relevant responses to each item. A response is considered irrelevant if it appears to bear no relation to the problem, or task at hand.

Flexibility represents a respondent's ability to produce a variety of kinds of ideas, "to shift from one approach to

another, or to use a variety of strategies" (Torrance, 1962, p.73). The flexibility score is obtained by summing the total number of categories into which the responses for each item fall.

Originality reflects the subject's ability to generate ideas that are "away from the obvious, commonplace or banal" (Torrance, 1962, p.74). The originality scoring guide produced by Torrance (1962) was based on the responses of one or more American pupil samples. Inspection of the Originality Scoring Guide suggests that if the scoring guidelines are followed, then the scores of the present Australian sample (n=370) of pupils is likely to be distorted. This perceived distortion is due to cultural-linguistic differences between the American and Australian pupil samples. Thus, it was decided to follow the advice of both Torrance (1962) and Barker-Lunn (1970) and derive originality scores from the statistical infrequency of responses given by one's own sample. The scoring procedure detailed in Barker-Lunn (1970) was followed, that is:

Responses given by 5% or more of the sample, score = 0

Responses given by 2% to 4.99% of the sample, score = 1

Responses given by less than 2% of the sample, score = 2

Elaboration (non-verbal tasks only) reflects a pupil's ability to "develop, embroider, embellish or elaborate upon

ideas" (Torrance, 1962, p.74). The non-verbal ('figural') elaboration score was obtained by summing up the total number of additions made by pupils to each basic drawing.

For each observation, pretest and posttest, verbal factors of fluency, originality and flexibility were summed to render one overall verbal score. Similarly, figural factors of fluency, originality, flexibility and elaboration were also summed to provide one overall non-verbal score.

A drawback to the use of the Torrance Tests of Creative Thinking with a pretest-posttest design is that the content of O^1 cannot be repeated for O^2. In order for pupils to respond in a fresh, creative way to O^2, having experienced O^1, it is necessary to change the content, but not the structure, of the O^1-O^2 tests. It follows that if the content is left unchanged then originality and other scores will be confounded. In order to avoid the risk of employing two different creativity instruments for O^1 and O^2, and attributing possible score variations to the effects of study treatments, raw scores for measures O^1 and O^2 were converted to 'T-scores' (Appendix 16). This procedure was in keeping with the strategies adopted by Torrance (1962).

6.3 Reliability of the Torrance Tests

The development, reliability and validity of the Torrance creativity tasks are reported fully in Torrance (1962).

7. THE EMPATHY SCALE

High on the teacher sample's (n=16) list of intended drama outcomes was the development of pupils' empathic abilities. As with the concept of 'creative thinking', notions of 'empathy' attract the same inexactitude of researcher definition. A critical review of the methodological problems concerning the measurement of empathy has been carried out by Cronbach (1955). He concluded that one major problem in the area has been the lack of agreement among different researchers as to what constitutes 'empathy'.

Mood (1973) observes that 'empathy' has been defined in two major ways in the literature:

- As "the intellectual identification with, or vicarious experience of the feelings, thoughts or attitudes of another" (Mood, 1973, p.1); and
- As a "vicarious emotional response of a perceiver to the emotional experience of another person" (Mood, 1973, p.2).

7.1 The measurement of empathy

One 'typical' approach to the measurement of pupil empathy (reviewed in Mood, 1973), is to present pupils with one or more pictures, each accompanied by a verbal description of a situation, or a picture of a person with a specific facial expression, or both.

Mood (1973) observes that "if cognitive empathy is being assessed then the child is asked: 'What is the child in the story feeling?'. If affective empathy is being assessed, the child is asked, 'How do you feel?'"

Given these, and other, approaches to the measurement of pupil empathy, two fundamental decisions were made in respect of the present research. Firstly, an operational defintion should be used which facilitates both cognitive and affective perspectives on pupils' empathic abilities. Thus, the following working definition of 'empathy' was selected. 'Empathy' was deemed to be:

> the intellectual or imaginative apprehension of another's condition or state of mind. (Hogan, p.308, 1969).

Use of the term, "imaginative apprehension" seemed to be pertinent to the kinds of claims made by the teacher sample (n=16), and others, regarding the empathic development of pupils via 'imaginative' drama experiences.

Secondly, it was decided that the kinds of pupil empathy measures reviewed by Mood (1973), i.e., the use of pictures, was impractical for present purposes. Other measures in the pretest-posttest booklets were of the pencil, paper and drawing variety: it was thought that a measure of pupil empathy should merge in with these other instruments. Thus, a pencil and paper approach was adopted towards the measurement of pupil empathy.

Given that there were four other measures in the same

booklet, it was agreed that the empathy scale should be concise. Allied to this decision was the view that the examination of pupil empathy in the present research did not warrant a large number of items.

A pool of twenty-five items was obtained from literature in the area of pupil empathy. Because many of the items were originally designed for older pupils, all items were rewritten. Following a procedure outlined and developed by King (1973), the items, and the working definition of 'empathy', were given to seven judges. The judges, all primary teachers, were asked to select twelve items from the twenty five items given, for the construction of an Empathy Scale. While doing this they were asked to consider the dual nature of each item; that is, pupil agreement-disagreement with an item should reflect high-low empathy respectively. Seven out of the twelve derived items were 'reversed' to avoid response set. The face validity of the twelve item scale was given credence by the unanimous agreement on items by the seven judges.

Owing to the pressures of time beyond the control of the researcher, it was not possible to pilot the Empathy Scale prior to its administration during O^1 and O^2. The risk of the results being confounded by the presence of irrelevant items on the scale could not be avoided. It was not possible to predict accurately the effects that possible irrelevant items might have on pupil responses. With this

difficulty in mind the Empathy Scale was piloted at the very first opportunity following the 0^1-0^2 administrations with a view to removing irrelevant items.

7.2 The Pilot Empathy Scale

An opportunity sample of 100 pupils aged between eight and twelve years was invited to respond to the twelve item Empathy measure on a three point scale: Yes True (score 2); Not True (score 1); No (score 0). It was believed that younger pupils might have some difficulty in responding to a full, five point, Likert (1932) type scale. When 'reversed' items had been taken into account, a score of 2 on an item indicated high empathy, a score of 1 shows a neutral stance, and a score of 0 reveals low empathy. All items were summed for each respondent to yield a total empathy score.

Analysis of responses was in accord with approaches outlined by King (1973). S.P.S.S. (Statistical Package for the Social Sciences) computer subprograms, "Frequencies", "Condescriptive" and "T-test" were employed to reveal:

(1) Total scores obtained by each pupil;

(2) The frequency distribution of the scores;

(3) The mean, standard deviation and split-halves reliability of the scores;

(4) Percentage of respondent agreement/disagreement with each statement;

(5) The Edward's t-value and allied probability value for each statement; and

(6) A Coefficient of Reproducibility - made possible by a second administration of the twelve item scale nine weeks after the first.

The percentage of pupil agreement/disagreement with each statement was used as an initial indicator of item discrimination. Those statements which served to attract high levels of agreement/disagreement could not be expected to discriminate between 'high empathisers' and 'low empathisers'.

The Edward's (1957) t-value was used to facilitate discriminatory analysis on each separate item. A measure of discriminatory power is derived from the difference in mean scores between the 27% of pupils receiving the highest scores on the Empathy Scale and the 27% of subjects receiving the lowest scores. High t-values on an item show that the particular statement is serving to discriminate successfully between high and low 'empathisers'. Low t-values reveal poor discriminatory power of an item. An Edwards t-value of 1.75 was accepted as the lowest limit at which an item would be included in the scale. This value has an associated alpha level of less than .05.

Using this prescribed form of discriminatory analysis on items it was discovered that all twelve items contributed by the judges could be accepted on the final Empathy Scale. Table 5.2 lists the Empathy items, percentage of pupil agreement, the Edward's (1957) t-values and their associated probabilities.

Table 5.2

Discriminatory Analysis of Items on Empathy Scale

Empathy Item	--- Percentages in Agreement --- Pupils High	Pupils Low	Overall	Edward's t	p.
1. I like to get my own way in class. (r)	66.0%	25.9%	44.0%	3.93	.0001
2. I would try to help a younger child if they were being bullied.	92.5%	3.7%	58.0%	11.17	.0001
3. I wouldn't share my lunch with anyone even if they were hungry. (r)	66.0%	14.8%	39.0%	5.60	.0001
4. I like helping people as much as I can.	92.5%	3.7%	53.0%	10.78	.0001
5. I'd give away my best toy to someone who needed it.	51.8%	3.7%	21.0%	10.17	.0001
6. I like doing the things I want, not what others want. (r)	77.7%	3.7%	33.3%	9.67	.0001
7. I like to think about people's feelings before I do anything.	74.0%	25.9%	58.0%	3.61	.001
8. I don't like going out of my way to help others. (r)	66.0%	22.2%	41.0%	2.91	.005
9. It's fun to play jokes on people even if they don't like it. (r)	81.4%	14.8%	42.0%	7.42	.0001
10. I don't mind pushing in a line if it means that I get to the front first. (r)	96.2%	14.8%	55.0%	9.91	.0001
11. I can often tell what other people are thinking.	59.2%	25.9%	38.0%	2.81	.007
12. I don't like helping out at home. (r)	74.0%	25.9%	45.0%	3.33	.002

(r) = reversed item.

It may be seen that the lowest t-value recorded was 2.81 (Item 11). Furthermore, eight out of the twelve items attracted a probablility value of less than .0001. Due to these findings all twelve items of the Empathy Scale were retained when the results of the pretest-posttest booklets were analysed.

7.3 Reliability of the Empathy Scale

A split-halves (odd-even) reliability coefficient of .60 was recorded. The Spearman-Brown formula was used as a correction factor, rending a final coefficient of .75. A coefficient of reproducibility of .93 was recorded, following two administrations of the Empathy Scale nine weeks apart, given to the same pupil sample.

8. SUMMARY OF THE VARIABLES AND OPERATIONAL DEFINITIONS

8.1 Teacher Belief Climate refers to the dispositions of teachers (n=235) agreed upon by more than 55% of all responses on the 'Teacher Opinionnaire'. Further, the 'Climate' is seen to contain certain normative characteristics; that is, beliefs which may be held by particular groups of teachers categorised according to sex, age, type of training, length of training, length of teaching experience, size of school and catchment area of school.

8.2 Teacher belief-behaviour 'consistency' concerns the ability of one or more tachers to match their behaviour with professed beliefs in drama. This ability is observed on the following belief-behaviour variables:

Teacher-pupil direction refers to the extent to which pupils are allowed input on their own direction in drama.

Use of pupil ideas refers to teacher beliefs and/or actions which allow for pupil ideas to be used in drama.

Teacher flexibility refers to the degree to which teachers are able to tolerate a departure from set plans.

Pupil control refers to a teacher's reliance upon external and/or internal modes of pupil control.

Pupil dependence-autonomy refers to the extent to which pupils are given responsibility in drama.

Expectations of teachers for less able pupils refers to the extent to which less able pupils are deemed by teachers to be capable of participating in drama.

Teacher centredness refers to the extent to which teachers find it necessary to be out-front, directing the drama work of pupils.

Pupil mobility refers to the opportunities which pupils are given to move around the classroom in drama.

Pupil competition used in the context of drama refers to the necessity for pupils to compete in order to participate.

8.3 General Classroom Observation

General Classroom Observation refers to four sets of teacher behaviour. These are:

Teacher warmth, that is, the teacher's apparent ability to reduce interpersonal tension in the classroom.

Teacher target, that is, the person(s) whom the teacher is addressing at any given moment.

Person talking, that is, the person(s) who is observed talking at set time periods in the classroom - teacher, child, both or no-one.

Praise/blame, that is, the teacher's use of praise/blame as a means of behavioural reinforcement of pupils.

8.4 Drama

"Drama" refers to an activity which is defined in the Oxford Dictionary as meaning to 'act', 'do', 'perform'.

There are four major drama components outlined by Tate, Robinson and McGregor (1977). These are:

- Social interaction: pupils are encouraged to act on both real and symbolic levels within a social context;
- Content: drama is often based on problems and issues. The content is seen to be at the level of human behaviour and interpersonal response;
- Forms of Expression: Participants explore problems of meaning. In child drama this 'meaning' is often their own; in theatre 'meaning' may be someone elses; and
- Use of Drama Media: All options encourage and involve the use of drama skills. (McGregor et al., 1977, pp.23-24)

8.5 Drama choice or drama option refers to a teacher selection of one or more drama types specified below:

Theatre, theatre skills, plays before an adult audience refers to the adult art form of theatre. When used in schools it often involves actors, usually pupils, attempting to communicate dramatic meaning, via a script, to an adult audience. 'Audience' here refers to spectators drawn from other areas of the school or community - beyond the immediate classroom. The activity usually takes place on a raised, proscenium stage and requires actors to exercise certain voice skills, projection techniques and role sustainment.

Role playing refers to pupils being given a role to play within the context of one or more predetermined social issues - deemed relevant to the lives of pupils.

Mime refers to some kind of expressive use of the body which does not usually involve speaking. In order for the activity to be labelled 'drama', it has to involve the adoption of roles within dramatic contexts.

Drama games refers to the involvement of pupils in the adoption of dramatic roles within the context of games. The purpose of the games is usually to improve interpersonal relationships. Rules are often well defined prior to the commencement of the activity.

Child invented plays/child improvisation, dramatic play are names given to a dramatic activity in which pupils are allowed by teachers to invent their own words, plot and actions. In some cases teachers may provide some initial stimulus for dramatic action, but the remainder of the activity is usually determined by the pupil participants themselves. Often the work is done in groups and there is no intention of working towards a performance. Slade (1954) has labelled this kind of activity Child Drama.

Drama exercise is one overarching drama option that has been identified by Bolton (1979). It is seen to include Drama

games, certain theatre skills, e.g., sword practice, and class mime to the teacher's narration.

8.6 Pupil outcomes refer to those benefits claimed by teachers to be derived from drama use. These outcomes are measured in the present research, via the administration of two booklets: 'A' (Pretest) and 'B' (Posttest). Pupil outcomes of drama are deemed to be self-esteem, academic self-image, creativity and empathy.

Self-esteem refers to the worth placed by a pupil on the value of his/herself. Pupils who see themselves as worthy, and of value, are deemed to possess high self-esteem. Other pupils who reject their view of self, as unworthy or valueless, are seen to have low self-esteem.

Academic self-image refers to the image a pupil holds of his/herself in relation to school work.

Creativity refers to a pupil's ability to think in divergent ways. That is, pupils are seen to exercise divergent thinking abilities to a greater or lesser degree. These qualities may be expressed in verbal or non-verbal ways. It is not assumed that all creative thinking is of the divergent kind. It may well be that one needs to converge at some particular stage of the 'creative process'.

However, the terms 'divergent' and 'creative' were used synonymously by the present teacher sample. Thus they are used and tested in the same way within the present study.

Empathy refers to "the intellectual or imaginative apprehension of another's condition or state of mind" (Hogan, 1969, p.308).

9. SUMMARY OF THE CHAPTER

This chapter has served to reveal the characteristics of the measures employed in the present research. Where no measures were available for use they were invented. It may be seen that a wide range of instruments were used to generate data necessary for hypotheses testing. Attention was also given to a summary of the variables used in the present research and their concomitant, working definitions.

CHAPTER SIX

RESEARCH HYPOTHESES

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RESEARCH HYPOTHESES

INTRODUCTION

The hypotheses are divided into seven main areas, each of which relates to a predicted association between two or more variables. Three matters have had a bearing on the formulation and presentation of the hypotheses. These matters concern the expression of the hypotheses in null form, the use of the pretest-posttest design reported in Chapter Four, and the use of t-tests for the subsequent testing of hypotheses.

1. SOME PERSPECTIVES ON NULL AND DIRECTIONAL HYPOTHESES

A decision to express research hypotheses in the form of either null or directional statements, is related to the kinds of risks that researchers are willing to take in committing Type 1 or Type 2 errors. Thus the decision will serve to determine whether a researcher will fix attention upon an alpha or beta level in hypotheses testing. The acceptance of H^1, or 'directional' hypotheses, suggests researcher confidence, not only in the rejection of H^0, but also in the rejection of alternative hypotheses. Conversely, the acceptance of H^0 suggests that H^1 and other alternative hypotheses should be rejected. It appears to be

commonplace for researchers to express H^0 with a view to its predicted rejection and the subsequent acceptance usually of H^1. However, in the present research, all hypotheses are in the null form. If H^0 is rejected, then by implication, a number of alternative hypotheses, H^1 H^2 ... H^n may be given equal consideration in the light of research findings.

The procedure of expressing all hypotheses in null form is based on the same premise outlined by King (1973) who notes two pertinent dangers associated with this approach:

i. the absence of directional hypotheses may serve to obscure the hunches of the researcher; and

ii. the approach may serve to facilitate spurious claims to objectivity.

Although these risks were noted, they had to be courted in view of other research considerations. There is insufficient evidence to predict a direction in the relationship between teacher characteristics and held beliefs and so a null form of hypothesis is appropriate.

In regard to hypotheses about the relationship between drama choice and pupil growth, all teachers were of the opinion that their particular choice of drama would promote desired pupil growth. That is, they believed:

(1) child-based drama would promote pupil growth on educational outcomes;

(2) theatre would promote pupil growth on educational outcomes; and

(3) drama exercise would promote pupil growth on educational outcomes.

Given the lack of empirical research in the drama area, there is no reason to deny that each drama stance adopted by teachers might have equal potential to promote substantial pupil gains. Again, an expression of null hypotheses is appropriate to the nature of the problem.

In the relationship between the belief-behaviour consistency of teachers and pupil growth, each belief and behaviour combination revealed four alternative teacher stances:

A. Believes in 'x' (not 'y') and does 'x' (not 'y');

B. Believes in 'y' (not 'x') and does 'y' (not 'x');

C. Believes in 'x' (not 'y') and does 'y' (not 'x'); and

D. Believes in 'y' (not 'x') and does 'x' (not 'y').

Common to all four stances on belief-behaviour is a shared conviction, by experiencing teachers, that their own dispositions and their own actions are aptly designed to promote optimum pupil growth. There is no reason for one to deny that any of the four belief-behaviour combinations possesses equal potency in promoting pupil gains. In short, in this kind of exploratory study, it is appropriate to express hypotheses in the null form.

2. SOME PERSPECTIVES ON THE USE OF A PRETEST-POSTTEST DESIGN

During the research it was only possible to obtain one pretest-posttest measure on each of the criterion variables rather than a series of observations over time. As a consequence, no subtle or marked differentiation in the gradients between tests A (pretest) and B (posttest) are revealed. Work done by King (1973), concerning pupils' gains and losses on creativity tests, provides one example where there are marked fluctuations of gradients between first and final tests on the criterion variables. Fluctuations of gradient recorded during a series of observations can serve to reveal subtle changes in the influence of study "treatments" or show marked differences in the academic performance of pupils at various ages.* With reference to the present work, the use of a pretest-posttest design may have served to obscure pupil changes that might have been noted had more observations been made. However, given the constraints of time, the restrictions on access to classrooms, and the use of only the author for observations, it was not possible to increase the number of observations made.

The employment of a pretest-posttest design has implications for the main variables as treatments. In respect of drama as a treatment, it has to be recognised

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* See for instance Barker-Lunn (1970) 'Streaming in the Primary School'.

that the experiences of pupils in this area tend to be very short. As such the drama options under scrutiny are likely to constitute a minimal treatment by almost any standards. Further, because there is no subsequent measure following the withdrawal of the "treatment", no view can be advanced as to whether any significant gain or loss associated with a drama treatment would be sustained or would regress quickly to pretest levels. With regard to belief-behaviour consistency (as a treatment variable) this element may also be seen as minimal because teachers were deemed to be consistent/inconsistent on one occasion only. A series of observations might well have led to the placement of teachers in different (if not opposite) groupings on this main variable. However, it is the view of the author that a characteristic such as belief-behaviour consistency was likely to have remained stable since subsequent observations would have been made during the same curriculum activity, that is, drama. If, as data from teacher interviews suggest, teachers tend to employ the same kind of drama strategies during each session then it can be assumed that the belief-behaviour characteristics of teachers in drama would also remain the same.

3. SOME PERSPECTIVES ON THE USE OF THE STATISTICAL T-TEST

The use of t-test as the main statistical tool for the testing of H3.1 onwards requires some explanation.

Because of the exploratory nature of the present work it was decided to maintain the data in its crudest form organised around simple significance testing. This decision was deemed justifiable since the work was proceeding within a little researched area without any highly supported hypotheses. As a consequence of this decision, the t-test (correlated data) was used as a basic statistical means by which significant gains and losses of pupils between Time A (pretest) and Time B (posttest) could be identified on each criterion variable. One outcome of this approach is that statistical comparisons can only be made of pupils' gains and losses of teachers within groups. That is, teachers can only be compared on their own abilities to produce pupils' gains/losses between pre- and posttests. Statistical comparisons cannot be made of pupils' gains and losses between teacher groups when the latter are categorised according to a study treatment, for example, drama. Although the use of t-tests has proved to be a time consuming approach, the decision to use the strategy was a deliberate one in view of the path taken by the present work. However, had the study not been of an evolutionary nature, or if a fresh investigation was about to be made

using the same data base, then an analysis of covariance would have been employed to obtain a more sensitive measure of pupils' gains and losses than that afforded by the t-test procedure. Ready opportunities are seen also for the possibility of having based the present work on the use of multiple regression and other sets of methodological approaches using cluster analysis (e.g. in the context of drama teacher characteristics). Further, more innovative methods such as fuzzy sets might also have been used. It was not until the evolutionary path of the present study had been followed that the work could be viewed in its entirety; thus decisions regarding the use of more sophisticated statistical methods than those employed in the study can only be viewed in hindsight.

4. STATEMENT OF HYPOTHESES

4.1 Hypotheses relating to teacher characteristics and held beliefs

A note on the term 'held beliefs'

The term 'held beliefs' as used in the following nine hypotheses (1.1 to 1.9), refers to 43 separate beliefs derived from the Teacher Opinionnaire (Appendix 3). Each of the nine hypotheses may be viewed as a summary of the 43 hypotheses that were subsequently tested. For purposes of brevity, only the range of the 43 subsumed hypotheses is

given here and is indicated in parenthesis after each summarised hypothesis. The final figure given or implied within the range of subsumed hypotheses, for example 1.1.1, refers to a particular belief item as it appears on the Teacher Opinionnaire.

Hypothesis 1.1 There is no significant difference in respect of held beliefs among teachers who are grouped according to age. (1.1.1 to 1.1.43)

Hypothesis 1.2 There is no significant difference in respect of held beliefs among teachers who are grouped according to sex. (1.2.1 to 1.2.43)

Hypothesis 1.3 There is no significant difference in respect of held beliefs among teachers who are grouped according to type of teacher training. (1.3.1 to 1.3.43)

Hypothesis 1.4 There is no significant difference in respect of held beliefs among teachers who are grouped according to length of teacher training. (1.4.1 to 1.4.43)

Hypothesis 1.5 There is no significant difference in respect of held beliefs among teachers who are grouped according to length of teaching experience. (1.5.1 to 1.5.43)

Hypothesis 1.6 There is no significant difference in respect of held beliefs among teachers who are grouped according to grade of pupils taught. (1.6.1 to 1.6.43)

Hypothesis 1.7 There is no significant difference in respect of held beliefs among teachers who are grouped according to size of school. (1.7.1 to 1.7.43)

Hypothesis 1.8 There is no significant difference in respect of held beliefs among teachers who are grouped according to catchment area of school. (1.8.1 to 1.8.43)

Hypothesis 1.9 There is no significant difference in respect of held beliefs among teachers who are grouped according to choice of drama option. (1.9.1 to 1.9.43)

4.2 Hypotheses relating to actual and ideal drama choices of teachers

Hypothesis 2.0 There is no significant difference between actual and ideal drama choices of the total teacher sample (n=235).

Hypothesis 2.1.1 There is no significant difference between actual and ideal drama choices of teachers in the 20 to 30 year old age group.

Hypothesis 2.1.2 There is no significant difference between actual and ideal drama choices of teachers in the 31 to 40 year old age group.

Hypothesis 2.1.3 There is no significant difference between actual and ideal drama choices of teachers in the 41 years and over age group.

Hypothesis 2.2.1 There is no significant difference between actual and ideal drama choices of female teachers.

Hypothesis 2.2.2 There is no significant difference between actual and ideal drama choices of male teachers.

Hypothesis 2.3.1 There is no significant difference between actual and ideal drama choices of infant teachers.

Hypothesis 2.3.2 There is no significant difference between actual and ideal drama choices of infant/ primary teachers.

Hypothesis 2.3.3 There is no significant difference between actual and ideal drama choices of primary teachers.

Hypothesis 2.4.1 There is no significant difference between actual and ideal drama choices of two year trained teachers.

Hypothesis 2.4.2 There is no significant difference between actual and ideal drama choices of three year trained teachers.

Hypothesis 2.4.3 There is no significant difference between actual and ideal drama choices of four year trained teachers.

Hypothesis 2.5.1 There is no significant difference between actual and ideal drama choices of teachers who have one to ten years teaching experience.

Hypothesis 2.5.2 There is no significant difference between actual and ideal drama choices of teachers who have eleven to twenty years teaching experience.

Hypothesis 2.5.3 There is no significant difference between actual and ideal drama choices of teachers who have twenty-one or more years teaching experience.

Hypothesis 2.6.1 There is no significant difference between actual and ideal drama choices of teachers who have lower primary classes.

Hypothesis 2.6.2 There is no significant difference between actual and ideal drama choices of teachers who have middle primary classes.

Hypothesis 2.6.3 There is no significant difference between actual and ideal drama choices of teachers who have upper primary classes.

Hypothesis 2.7.1 There is no significant difference between actual and ideal drama choices of teachers who are based in small* schools.

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* 1 to 180 pupils (Classes 3 and 4) = small schools

Hypothesis 2.7.2 There is no significant difference between actual and ideal drama choices of teachers who are based in medium-sized** schools.

Hypothesis 2.7.3 There is no significant difference between actual and ideal drama choices of teachers who are based in large*** schools.

Hypothesis 2.8.1 There is no significant difference between actual and ideal drama choices of rural teachers.

Hypothesis 2.8.2 There is no significant difference between actual and ideal drama choices of urban teachers.

4.3 Hypotheses relating to drama choice of teachers and pupil outcomes

Hypothesis 3.1 There will be no significant gain or loss on a measure of verbal creativity between+ Time A and Time B where:

3.1.1 dramatic play was used;

3.1.2 drama exercise was used ; and

3.1.3 theatre was used.

** 181 to 500 pupils (Class 2) = medium schools
*** 501+ pupils (Class 1) = large schools
(All from N.S.W. Classification of schools)

+ The period between Time A and Time B was 9 weeks.

Hypothesis 3.2 There will be no significant gain or loss on a measure of figural creativity between Time A and Time B where:

3.2.1 dramatic play was used;

3.2.2 drama exercise was used ; and

3.2.3 theatre was used.

Hypothesis 3.3 There will be no significant gain or loss on a measure of empathy between Time A and Time B where:

3.3.1 dramatic play was used;

3.3.2 drama exercise was used; and

3.3.3 theatre was used.

Hypothesis 3.4 There will be no significant gain or loss on a measure of self-esteem between Time A and Time B where:

3.4.1 dramatic play was used;

3.4.2 drama exercise was used; and

3.4.3 theatre was used.

Hypothesis 3.5 There will be no significant gain or loss on a measure of academic self-image between Time A and Time B where:

3.5.1 dramatic play was used;

3.5.2 drama exercise was used; and

3.5.3 theatre was used.

4.4 Hypotheses relating to teacher beliefs and pupil outcomes

A note on the term - 'each measure of pupil outcome'

The term 'each measure of pupil outcome' refers to the five criterion variables of the study, namely, verbal creativity, figural creativity, empathy, self-esteem and academic self-image. Each separate pupil outcome is denoted by /number code following statements of hypotheses. For example (4.1.1/1) is a hypothesis that relates to a pupil measure of verbal creativity as revealed in the following guide to coding:

/1 = verbal creativity

/2 = figural creativity

/3 = empathy

/4 = self-esteem

/5 = academic self-image

For purposes of brevity only the range of pupil outcomes is given, for example 7.1.1/1 to 7/1/1/5, and is indicated in parenthesis after each summary of hypothesis.

Hypothesis 4.1 There will be no significant gain or loss on each measure of pupil outcome between Time and Time B where teachers:

4.1.1 like* directing the work of others (4.1.1/1 to 4.1.1/5); and

4.1.2 do not like directing the work of others (4.1.2/1 to 4.1.2/5).

Hypothesis 4.2 There will be no significant gain or loss on each measure of pupil outcome between Time and Time B where teachers:

4.2.1 believe in making use of pupil ideas in drama (4.2.1/1 to 4.2.1/5); and

4.2.2 do not believe in making use of pupil ideas in drama (4.2.2/1 to 4.2.2/5).

Hypothesis 4.3 There will be no significant gain or loss on each measure of pupil outcome between Time and Time B where teachers:

4.3.1 believe in the value of spontaneous teaching strategies (4.3.1/1 to 4.3.1/5); and

4.3.2 do not believe in the value of spontaneous teaching strategies (4.3.2/1 to 4.3.2/5).

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* The word 'like' is used in reference to a belief about self. That is, Teacher X <u>believes</u> that s/he likes to direct the work of others.

Hypothesis 4.4 There will be no significant gain or loss on each measure of pupil outcome between Time and Time B where teachers:

4.4.1 believe that pupil control is a high priority (4.4.1/1 to 4.4.1/5); and

4.1.2 do not believe that pupil control is a high priority (4.4.2/1 to 4.4.2/5).

Hypothesis 4.5 There will be no significant gain or loss on each measure of pupil outcome between Time and Time B where teachers:

4.5.1 believe that pupils prefer dependence to autonomy (4.5.1/1 to 4.5.1/5);

4.5.2 do not believe that pupils prefer dependence to autonomy (4.5.2/1 to 4.5.2/5).

Hypothesis 4.6 There will be no significant gain or loss on each measure of pupil outcome between Time and Time B where teachers:

4.6.1 believe that less able pupils can be creative (4.6.1/1 to 4.6.1/5);

4.6.2 do not believe that less able pupils can be creative (4.6.2/1 to 4.6.2/5).

Hypothesis 4.7 There will be no significant gain or loss on each measure of pupil outcome between Time and Time B where teachers:

4.7.1 believe that the most effective teaching is done 'out front' (4.7.1/1 to 4.7.1/5);

4.7.2 do not believe that the most effective teaching is done 'at front' (4.7.2/1 to 4.7.2/5).

Hypothesis 4.8 There will be no significant gain or loss on each measure of pupil outcome between Time and Time B where teachers:

4.8.1 believe that drama provides a welcome chance for pupil mobility (4.8.1/1 to 4.8.1/5);

4.8.2 do not believe that drama provides a welcome chance for pupil mobility (4.8.2/1 to 4.8.2/5).

Hypothesis 4.9 There will be no significant gain or loss on each measure of pupil outcome between Time and Time B where teachers:

4.9.1 believe in the value of competition between pupils (4.9.1/1 to 4.9.1/5);

4.9.2 do not believe in the value of competition between pupils (4.9.2/1 to 4.9.2/5).

4.5 Hypotheses relating to teacher behaviour and pupil outcomes

Each of the following nine hypotheses (5.1 to 5.9) encompasses one aspect of teacher behaviour derived from the nine observational criteria on the Drama Inventory (Appendix 7).

Hypothesis 5.1 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers:

5.1.1 allow pupils to direct their own work in drama (5.1.1/1 to 5.1.1/5);

5.1.2 do not allow pupils to direct their own work in drama (5.1.2/1 to 5.1.2/5).

Hypothesis 5.2 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers:

5.2.1 make use of pupil ideas in drama (5.2.1/1 to 5.2.1/5);

5.2.2 do not make use of pupil ideas in drama (5.2.2/1 to 5.2.2/5).

Hypothesis 5.3 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers:

5.3.1 keep to set plans in drama (5.3.1/1 to 5.3.1/5);

5.3.2 do not keep to set plans in drama (5.3.2/1 to 5.3.2/5).

Hypothesis 5.4 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers:

5.4.1 attempt to maintain pupil silence in drama (5.4.1/1 to 5.4.1/5);

5.4.2 do not attempt to maintain pupil silence in drama (5.4.2/1 to 5.4.2/5).

Hypothesis 5.5 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers:

5.5.1 allow pupils to make decisions* in drama (5.5.1/1 to 5.5.1/5);

5.5.2 do not allow pupils to make decisions in drama (5.5.2/1 to 5.5.2/5).

Hypothesis 5.6 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers:

5.6.1 allow less able pupils to participate in drama (5.6.1/1 to 5.6.1/5);

5.6.2 do not allow less able pupils to participate in drama (5.6.2/1 to 5.6.2/5).

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* Those 'decisions' regarding choice of dramatic character and/or plot

Hypothesis 5.7 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers:

5.7.1 maintain a central position in drama (5.7.1/1 to 5.7.1/5);

5.7.2 do not maintain a central position in drama (5.7.2/1 to 5.7.2/5).

Hypothesis 5.8 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers:

5.8.1 do not restrict pupil mobility in drama (5.8.1/1 to 5.8.1/5);

5.8.2 restrict pupil mobility in drama (5.8.2/1 to 5.8.2/5).

Hypothesis 5.9 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers:

5.9.1 encourage the use of competition between pupils in drama (5.9.1/1 to 5.9.1/5);

5.9.2 do not encourage the use of competition between pupils in drama (5.9.2/1 to 5.9.2/5).

4.6 Hypotheses relating to 'belief-behaviour characteristics' of teachers and pupil outcomes

A note on the term 'belief-behaviour characteristics' of teachers

Within the term 'belief-behaviour', the belief element refers to those beliefs mentioned in hypotheses 4.1 to 4.9; the behaviour element refers to aspects of teacher behaviour cited in hypotheses 5.1 to 5.9. Each belief item has a corresponding behaviour element. Four combinations of belief-behaviour were identified and cited in Section 1 of this chapter.

Hypothesis 6.1 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers:

6.1.1 like directing the work of others and do not allow pupils to direct their own work in drama (6.1.1/1 to 6.1.1/5);

6.1.2 like directing the work of others and allow pupils to direct their own work in drama (6.1.2/1 to 6.1.2/5);

6.1.3 do not like directing the work of others and do not allow pupils to direct their own work in drama (6.1.3/1 to 6.1.3/5);

6.1.4 do not like directing the work of others and allow pupils to direct their own work in drama (6.1.4/1 to 6.1.4/5).

Hypothesis 6.2 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers:

6.2.1 believe in making use of pupil ideas and use them in drama (6.2.1/1 to 6.2.1/5);

6.2.2 believe in making use of pupil ideas but do not use them in drama (6.2.2/1 to 6.2.2/5);

6.2.3 do not believe in making use of pupil ideas but use them in drama (6.2.3/1 to 6.2.3/5);

6.2.4 do not believe in making use of pupil ideas and do not use them in drama (6.2.4/1 to 6.2.4/5).

Hypothesis 6.3 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers:

6.3.1 believe in the value of spontaneous teaching strategies and do not keep to set plans (6.3.1/1 to 6.3.1/5);

6.3.2 do not believe in the value of spontaneous teaching strategies and keep to set plans (6.3.2/1 to 6.3.2/5);

6.3.3 do not believe in the value of spontaneous teaching strategies and do not keep to set plans (6.3.3/1 to 6.3.3/5);

6.3.4 do not believe in the value of spontaneous teaching and keep to set plans (6.3.4/1 to 6.3.4/5).

Hypothesis 6.4 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers:

6.4.1 believe in the need for high pupil control and attempt to maintain pupil silence in drama (6.4.1/1 to 6.4.1/5);

6.4.2 believe in the need for high pupil control but do not attempt to maintain pupil silence in drama (6.4.2/1 to 6.4.2/5);

6.4.3 do not believe in the need for high pupil control but attempt to maintain pupil silence in drama (6.4.3/1 to 6.4.3/5);

6.4.4 do not believe in the need for high pupil control and do not attempt to maintain pupil silence in drama (6.4.4/1 to 6.4.4/5);

Hypothesis 6.5 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers:

6.5.1 believe that pupils prefer dependence to autonomy and do not allow pupils to make decisions in drama (6.5.1/1 to 6.5.1/5);

6.5.2 believe that pupils prefer dependence to autonomy and allow pupils to make decisions in drama (6.5.2/1 to 6.5.2/5);

6.5.3 do not believe that pupils prefer dependence to autonomy and do not allow pupils to make decisions in drama (6.5.3/1 to 6.5.3/5);

6.5.4 do not believe that pupils prefer dependence to autonomy and allow pupils to make decisions in drama (6.5.4/1 to 6.5.4/5);

Hypothesis 6.6 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers:

6.6.1 believe that less able pupils can be creative and allow them to

participate in drama (6.6.1/1 to 6.6.1/5);

6.6.2 believe that less able pupils can be creative but do not allow them to participate in drama (6.6.2/1 to 6.6.2/5);

6.6.3 do not believe that less able pupils can be creative but allow them to participate in drama (6.6.3/1 to 6.6.3/5);

6.6.4 do not believe that less able pupils can be creative and do not allow them to participate in drama (6.6.4/1 to 6.6.4/5).

Hypothesis 6.7 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers:

6.7.1 believe that the most effective teaching is done 'out-front' and maintain a central position in drama (6.7.1/1 to 6.7.1/5);

6.7.2 believe that the most effective teaching is done 'out-front' and do not maintain a central position in drama (6.7.2/1 to 6.7.2/5);

6.7.3 do not believe that the most effective teaching is done 'out-front' and maintain a central

position in drama (6.7.3/1 to 6.7.3/5);

6.7.4 do not believe that the most effective teaching is done 'out-front' and do not maintain a central position in drama (6.7.4/1 to 6.7.4/5).

Hypothesis 6.8 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers:

6.8.1 believe that drama provides a welcome chance for pupil mobility and do not restrict pupil mobility in drama (6.8.1/1 to 6.8.1/5);

6.8.2 believe that drama provides a welcome chance for pupil mobility but restrict pupil mobility in drama (6.8.2/1 to 6.8.2/5);

6.8.3 do not believe that drama provides a welcome chance for pupil mobility but do not restrict pupil mobility in drama (6.8.3/1 to 6.8.3/5);

6.8.4 do not believe that drama provides a welcome chance for pupil mobility and restrict pupil mobility in drama (6.8.4/1 to 6.8.4/5).

Hypothesis 6.9 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers:

6.9.1 believe in the value of competition between pupils and employ it in drama (6.9.1/1 to 6.9.1/5);

6.9.2 believe in the value of competition between pupils but do not employ it in drama (6.9.2/1 to 6.9.2/5);

6.9.3 do not believe in the value of competition between pupils but employ it in drama (6.9.3/1 to 6.9.3/5);

6.9.4 do not believe in the value of competition between pupils and do not employ it in drama (6.9.4/1 to 6.9.4/5).

4.7 Hypotheses relating to the belief-behaviour characteristics of teachers, drama choices and pupil outcomes

Hypothesis 7.1 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where dramatic play teachers:

7.1.1 like directing the work of others and do not allow pupils to direct their own work in drama (7.1.1/1 to 7.1.1/5);

7.1.2 like directing the work of others and allow pupils to direct their own work in drama (7.1.2/1 to 7.1.2/5);

7.1.3 do not like directing the work of others and allow pupils to direct their own work in drama (7.1.3/1 to 7.1.3/5);

7.1.4 do not like directing the work of others and do not allow pupils to direct their own work in drama (7.1.4/1 to 7.1.4/5).

Hypothesis 7.2 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where drama exercise teachers:

7.2.1 like directing the work of others and do not allow pupils to direct their own work in drama (7.2.1/1 to 7.2.1/5);

7.2.2 like directing the work of others and allow pupils to direct their own work in drama (7.2.2/1 to 7.2.2/5);

7.2.3 do not like directing the work of others and allow pupils to direct their own work in drama (7.2.3/1 to 7.2.3/5);

7.2.4 do not like directing the work of others and do not allow pupils to direct their own work in drama (7.2.4/1 to 7.2.4/5).

Hypothesis 7.3 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of theatre:

7.3.1 like directing the work of others and do not allow pupils to direct their own work in drama (7.3.1/1 to 7.3.1/5);

7.3.2 like directing the work of others and allow pupils to direct their own work in drama (7.3.2/1 to 7.3.2/5);

7.3.3 do not like directing the work of others and allow pupils to direct their own work in drama (7.3.3/1 to 7.3.3/5);

7.3.4 do not like directing the work of others and do not allow pupils to direct their own work in drama (7.3.4/1 to 7.3.4/5);

Hypothesis 7.4 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of dramatic play:

7.4.1 believe in making use of pupil ideas and use them in drama (7.4.1/1 to 7.4.1/5);

7.4.2 believe in making use of pupil ideas but do not use them in drama (7.4.2/1 to 7.4.2/5);

7.4.3 do not believe in making use of pupil ideas but use them in drama (7.4.3/1 to 7.4.3/5);

7.4.4 do not believe in making use of pupil ideas and do not use them in drama (7.4.4/1 to 7.4.4/5).

Hypothesis 7.5 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of drama exercise:

7.5.1 believe in making use of pupil ideas and use them in drama (7.5.1/1 to 7.5.1/5);

7.5.2 believe in making use of pupil ideas but do not use them in drama (7.5.2/1 to 7.5.2/5);

7.5.3 do not believe in making use of pupil ideas but use them in drama (7.5.3/1 to 7.5.3/5);

7.5.4 do not believe in making use of pupil ideas and do not use them in drama (7.5.4/1 to 7.5.4/5).

Hypothesis 7.6 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of theatre:

7.6.1 believe in making use of pupil ideas and use them in drama (7.6.1/1 to 7.6.1/5);

7.6.2 believe in making use of pupil ideas but do not use them in drama (7.6.2/1 to 7.6.2/5);

7.6.3 do not believe in making use of pupil ideas but use them in drama (7.6.3/1 to 7.6.3/5);

7.6.4 do not believe in making use of pupil ideas and do not use them in drama (7.6.4/1 to 7.6.4/5).

Hypothesis 7.7 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of dramatic play:

7.7.1 believe in the value of spontaneous teaching strategies and do not keep to set plans (7.7.1/1 to 7.7.1/5);

7.7.2 believe in the value of spontaneous teaching and keep to set plans (7.7.2/1 to 7.7.2/5);

7.7.3 do not believe in the value of spontaneous teaching and do not keep to set plans (7.7.3/1 to 7.7.3/5);

7.7.4 do not believe in the value of spontaneous teaching strategies and keep to set plans (7.7.4/1 to 7.7.4/5).

Hypothesis 7.8 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of drama exercise:

7.8.1 believe in the value of spontaneous teaching strategies and do not keep to set plans (7.8.1/1 to 7.8.1/5);

7.8.2 believe in the value of spontaneous teaching and keep to set plans (7.8.2/1 to 7.8.2/5);

7.8.3 do not believe in the value of spontaneous teaching and do not keep to set plans (7.8.3/1 to 7.8.3/5);

7.8.4 do not believe in the value of spontaneous teaching strategies and keep to set plans (7.8.4/1 to 7.8.4/5).

Hypothesis 7.9 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of theatre:

7.9.1 believe in the value of spontaneous teaching strategies and do not keep to set plans (7.9.1/1 to 7.9.1/5);

7.9.2 believe in the value of spontaneous teaching and keep to set plans (7.9.2/1 to 7.9.2/5);

7.9.3 do not believe in the value of spontaneous teaching and do not keep to set plans (7.9.3/1 to 7.9.3/5);

7.9.4 do not believe in the value of spontaneous teaching strategies and keep to set plans (7.9.4/1 to 7.9.4/5).

Hypothesis 7.10 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of dramatic play:

7.10.1 believe in the need for high pupil

control and attempt to maintain pupil silence in drama (7.10.1/1 to 7.10.1/5);

7.10.2 believe in the need for high pupil control but do not attempt to maintain pupil silence in drama (7.10.2/1 to 7.10.2/5);

7.10.3 do not believe in the need for high pupil control but attempt to maintain pupil silence in drama (7.10.3/1 to 7.10.3/5);

7.10.4 do not believe in the need for high pupil control and make no attempt to maintain pupil silence in drama (7.10.4/1 to 7.10.4/5).

Hypothesis 7.11 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of drama exercise:

7.11.1 believe in the need for high pupil control and attempt to maintain pupil silence in drama (7.11.1/1 to 7.11.1/5);

7.11.2 believe in the need for high pupil control but do not attempt to maintain pupil silence in drama (7.11.2/1 to 7.11.2/5);

7.11.3 do not believe in the need for high pupil control but attempt to maintain pupil silence in drama (7.11.3/1 to 7.11.3/5);

7.11.4 do not believe in the need for high pupil control and make no attempt to maintain pupil silence in drama (7.11.4/1 to 7.11.4/5).

Hypothesis 7.12 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of theatre:

7.12.1 believe in the need for high pupil control and attempt to maintain pupil silence in drama (7.12.1/1 to 7.12.1/5);

7.12.2 believe in the need for high pupil control but do not attempt to maintain pupil silence in drama (7.12.2/1 to 7.12.2/5);

7.12.3 do not believe in the need for high pupil control but attempt to maintain pupil silence in drama (7.12.3/1 to 7.12.3/5);

7.12.4 do not believe in the need for high pupil control and make no attempt to maintain pupil silence in drama (7.12.4/1 to 7.12.4/5).

Hypothesis 7.13 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of dramatic play:

7.13.1 believe that pupils prefer dependence to autonomy and do not allow pupils to make decisions in drama (7.13.1/1 to 7.13.1/5);

7.13.2 believe that pupils prefer dependence to autonomy and allow pupils to make decisions in drama (7.13.2/1 to 7.13.2/5);

7.13.3 do not believe that pupils prefer dependence to autonomy and do not allow pupils to make decisions in drama (7.13.3/1 to 7.13.3/5);

7.13.4 do not believe that pupils prefer dependence to autonomy and do not allow pupils to make decisions in drama (7.13.4/1 to 7.13.4/5).

Hypothesis 7.14 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of drama exercise:

7.14.1 believe that pupils prefer dependence to autonomy and do not allow pupils to make decisions in drama (7.14.1/1 to 7.14.1/5);

7.14.2 believe that pupils prefer dependence to autonomy and allow pupils to make decisions in drama (7.14.2/1 to 7.14.2/5);

7.14.3 do not believe that pupils prefer dependence to autonomy and do not allow pupils to make decisions in drama (7.14.3/1 to 7.14.3/5);

7.14.4 do not believe that pupils prefer dependence to autonomy and allow pupils to make decisions in drama (7.14.4/1 to 7.14.4/5);

Hypothesis 7.15 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of theatre:

7.15.1 believe that pupils prefer dependence to autonomy and do not allow pupils to make decisions in drama (7.15.1/1 to 7.15.1/5);

7.15.2 believe that pupils prefer dependence to autonomy and allow pupils to make decisions in drama (7.15.2/1 to 7.15.2/5);

7.15.3 do not believe that pupils prefer dependence to autonomy and do not allow pupils to make decisions in drama (7.15.3/1 to 7.15.3/5);

7.15.4 do not believe that pupils prefer dependence to autonomy and allow pupils to make decisions in drama (7.15.4/1 to 7.15.4/5).

Hypothesis 7.16 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of dramatic play:

7.16.1 believe that less able pupils can be creative and allow them to participate in drama (7.13.1/1 to 7.13.1/5);

7.16.2 believe that less able pupils can be creative but do not allow them to participate in drama (7.13.2/1 to 7.13.2/5);

7.16.3 do not believe that less able pupils can be creative but allow them to participate in drama (7.13.3/1 to 7.13.3/5);

7.16.4 do not believe that less able pupils can be creative and do not allow them to participate in drama (7.16.4/1 to 7.16.4/5).

Hypothesis 7.17 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of drama exercise:

7.17.1 believe that less able pupils can be creative and allow them to participate in drama (7.17.1/1 to 7.17.1/5);

7.17.2 believe that less able pupils can be creative but do not allow them to participate in drama (7.17.2/1 to 7.17.2/5);

7.17.3 do not believe that less able pupils can be creative but allow them to participate in drama (7.17.3/1 to 7.17.3/5);

7.17.4 do not believe that less able pupils can be creative and do not allow them to participate in drama (7.17.4/1 to 7.17.4/5).

Hypothesis 7.18 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of theatre:

7.18.1 believe that less able pupils can be creative and allow them to participate in drama (7.18.1/1 to 7.18.1/5);

7.18.2 believe that less able pupils can be creative but do not allow them to participate in drama (7.18.2/1 to 7.18.2/5);

7.18.3 do not believe that less able pupils can be creative but allow them to participate in drama (7.18.3/1 to 7.18.3/5);

7.18.4 do not believe that less able pupils can be creative and do not allow them to participate in drama (7.18.4/1 to 7.18.4/5).

Hypothesis 7.19 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of dramatic play:

7.19.1 believe that the most effective teaching is done 'out-front' and maintain a central position in drama (7.19.1/1 to 7.19.1/5);

7.19.2 believe that the most effective teaching is done 'out-front' and do not maintain a central position in drama (7.19.2/1 to 7.19.2/5);

7.19.3 do not believe that the most effective teaching is done 'out-front' and do not maintain a central position in drama (7.19.3/1 to 7.19.3/5);

7.19.4 do not believe that the most effective teaching is done 'out-front' and maintain a central

position in drama (7.19.4/1 to 7.19.4/5).

Hypothesis 7.20 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of drama exercise:

7.20.1 believe that the most effective teaching is done 'out-front' and maintain a central position in drama (7.20.1/1 to 7.20.1/5);

7.20.2 believe that the most effective teaching is done 'out-front' and do not maintain a central position in drama (7.20.2/1 to 7.20.2/5);

7.20.3 do not believe that the most effective teaching is done 'out-front' and do not maintain a central position in drama (7.20.3/1 to 7.20.3/5);

7.20.4 do not believe that the most effective teaching is done 'out-front' and maintain a central position in drama (7.20.4/1 to 7.20.4/5).

Hypothesis 7.21 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of theatre:

7.21.1 believe that the most effective teaching is done 'out-front' and maintain a central position in drama (7.21.1/1 to 7.21.1/5);

7.21.2 believe that the most effective teaching is done 'out-front' and do not maintain a central position in drama (7.21.2/1 to 7.21.2/5);

7.21.3 do not believe that the most effective teaching is done 'out-front' and do not maintain a central position in drama (7.21.3/1 to 7.21.3/5);

7.21.4 do not believe that the most effective teaching is done 'out-front' and maintain a central position in drama (7.21.4/1 to 7.21.4/5).

Hypothesis 7.22 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of dramatic play:

7.22.1 believe that drama provides a welcome chance for pupil mobility and do not restrict pupil mobility in drama (7.22.1/1 to 7.22.1/5);

7.22.2 believe that drama provides a welcome chance for pupil mobility

but restrict pupil mobility in drama (7.22.2/1 to 7.22.2/5);

7.22.3 do not believe that drama provides a welcome chance for pupil mobility and do not restrict pupil mobility in drama (7.22.3/1 to 7.22.3/5);

7.22.4 do not believe that drama provides a welcome chance for pupil mobility and restricts pupil mobility in drama (7.22.4/1 to 7.22.4/5).

Hypothesis 7.23 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of drama exercise:

7.23.1 believe that drama provides a welcome chance for pupil mobility and do not restrict pupil mobility in drama (7.23.1/1 to 7.23.1/5);

7.23.2 believe that drama provides a welcome chance for pupil mobility but restrict pupil mobility in drama (7.23.2/1 to 7.23.2/5);

7.23.3 do not believe that drama provides a welcome chance for pupil mobility and do not restrict pupil mobility in drama (7.23.3/1 to 7.23.3/5);

7.23.4 do not believe that drama provides a welcome chance for pupil mobility

and restrict pupil mobility in drama (7.23.4/1 to 7.23.4/5).

Hypothesis 7.24 There will be no significant loss or gain on each measure of pupil outcome between Time A and Time B where teachers of theatre:

7.24.1 believe that drama provides a welcome chance for pupil mobility and do not restrict pupil mobility in drama (7.24.1/1 to 7.24.1/5);

7.24.2 believe that drama provides a welcome chance for pupil mobility but restrict pupil mobility in drama (7.24.2/1 to 7.24.2/5);

7.24.3 do not believe that drama provides a welcome chance for pupil mobility but do not restrict pupil mobility in drama (7.24.3/1 to 7.24.3/5);

7.24.4 do not believe that drama provides a welcome chance for pupil mobility and restrict pupil mobility in drama (7.24.4/1 to 7.24.4/5).

Hypothesis 7.25 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of dramatic play:

7.25.1 believe in the value of competition between pupils and employ it in drama (7.25.1/1 to 7.25.1/5);

7.25.2 believe in the value of competition between pupils but do not employ it in drama (7.25.2/1 to 7.25.2/5);

7.25.3 do not believe in the value of competition between pupils but employ it in drama (7.25.3/1 to 7.25.3/5);

7.25.4 do not believe in the value of competition between pupils and do not employ it in drama (7.25.4/1 to 7.25.4/5).

Hypothesis 7.26 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of drama exercise:

7.26.1 believe in the value of competition between pupils and employ it in drama (7.26.1/1 to 7.26.1/5);

7.26.2 believe in the value of competition between pupils but do not employ it in drama (7.26.2/1 to 7.26.2/5);

7.26.3 do not believe in the value of competition between pupils but employ it in drama (7.26.3/1 to 7.26.3/5);

7.26.4 do not believe in the value of competition between pupils and do not employ it in drama (7.26.4/1 to 7.26.4/5).

Hypothesis 7.27 There will be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of theatre:

7.27.1 believe in the value of competition between pupils and employ it in drama (7.27.1/1 to 7.27.1/5);

7.27.2 believe in the value of competition between pupils but do not employ it in drama (7.27.2/1 to 7.27.2/5);

7.27.3 do not believe in the value of competition between pupils but employ it in drama (7.27.3/1 to 7.27.3/5);

7.27.4 do not believe in the value of competition between pupils and do not employ it in drama (7.27.4/1 to 7.27.4/5).

CHAPTER SEVEN

ANALYSIS RELATING TO A CLIMATE OF TEACHER OPINION

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ANALYSIS RELATING TO A CLIMATE OF TEACHER OPINION

INTRODUCTION

As discussed earlier in Chapter Four, the present research was somewhat 'evolutionary' in nature. Thus the findings of the preliminary part of the investigation gave rise to further enquiry, and subsequent analysis, reported in Chapters Eight, Nine, Ten and Eleven. In order to investigate the dual influences of teacher drama choices and belief-behaviour consistency upon pupil outcomes, it was necessary to ascertain the characteristics of teacher belief systems.

Firstly, in relation to teacher beliefs and drama choices, the former was seen to provide a context in which the latter might be profitably viewed. It is reasonable to assume that an individual's beliefs about drama choices will be connected to more fundamental beliefs regarding the purposes of the teacher, the learner and the curriculum, and what drama 'is' in making it happen. When these beliefs are shared by others, they may be viewed as an index of likely support given, or denied, to teachers when individual decisions about the use of drama come to be made. These shared beliefs, or 'Teacher Belief Climate', will serve further to reveal the probable acceptance or rejection of

drama use in schools. Therefore, one overall aim of the present chapter is to ascertain the nature of the 'Teacher Belief Climate' in which drama is deemed to operate.

Secondly, teacher belief systems provided a basis for the examination of belief-behaviour consistency and its influences on pupil outcomes. For an individual, beliefs may be viewed as a 'blueprint' for action. Further, beliefs are likely to determine which actions (including drama doing) are to be pursued and which are not. Moreover, beliefs may intervene between intended outcomes (a set of beliefs) and teacher behaviour (action taken in the light of these and other beliefs). Shared or consensual beliefs may come to influence an individual teacher's view of what s/he 'should' be doing in schools. That is, the Climate of Teacher Opinion may reveal what the corporate body of teachers determine to be the 'desirable' means and ends of 'education'. Teachers who do not adhere to this view may well be ostracised by colleagues. As a consequence of these observations, a second major aim of the present chapter is to identify those roles, purposes and strategies that teachers, as a corporate body, regard as worthwhile. Thus, the Teacher Belief Climate can be seen to provide a configuration of shared beliefs, and intonated behaviour, against which the abilities of teachers to be consistent between their beliefs and behaviour may be viewed.

Given the relative 'open-closedness' of belief systems (Rokeach, 1960) it was anticipated that the overall Teacher

Belief Climate would be dimensional in nature. At one end of the continuum would be those teachers possessing relatively 'fixist' (closed) beliefs, while at the other extreme would be those teachers with relatively 'flexist' (open) dispositions.

It was also necessary to find out if any specific beliefs might be attributed to particular groups of teachers. For example, do older teachers differ from their younger colleagues on held beliefs? What are the normative characteristics of teacher belief systems?

The chapter is divided into four sections. The first section contains statements about overall patterns of teacher beliefs. As such, there is no recourse to inferential statistical data. Rather, discussion centres on descriptive statistical examination of findings. Section two, concerning relationships between teacher characteristics and held beliefs, comprises data organised to reflect different groups. This data is arranged on an inferential statistical base such that the discussion is able to proceed around significance testing of hypotheses. Sections three and four summarise the findings and provide a base for the rationale which prompted further investigation and the subsequent results reported in Chapters Eight, Nine, Ten and Eleven. A beginning is made with the analysis of the Teacher Belief Climate.

1. A DESCRIPTIVE ANALYSIS OF THE OVERALL CLIMATE

The Climate of Teacher Opinion is derived from the collective responses of 235 primary school teachers. For purposes of clarity the Climate is analysed in three separate belief sets. This division of beliefs is an administrative convenience and is not based on any assumptions about the mutual exclusiveness of dispositions in one belief set as distinct from other belief sets. Overall beliefs about the teacher, the pupil, the organisation of learning and significant others are each examined in relation to held beliefs about drama, where appropriate. This recognises the notion that all of the teacher's professed beliefs derive from the same common system. It is the purpose of the present analysis to locate the extent to which teacher beliefs, constituting the Climate, are 'open-closed'.

Table 7.1 Climate of teacher opinion: frequency distribution of teacher beliefs about teachers and pupils (n=235)

Teacher Belief	Agree n	%	Cannot Say n	%	Disagree n	%
1. Role of the teacher						
I like directing others	75	(31.9)	74	(31.5)	86	(36.6)
Teachers should direct most learning	103	(43.9)	31	(13.2)	101	(42.9)
I lack expertise in drama	11	(4.7)	13	(5.5)	211	(89.8)
Drama is for theatre teachers	13	(5.5)	28	(11.9)	194	(82.6)
2. Teacher Focus and Pupil Control						
Most effective teaching out-front	24	(10.3)	39	(16.6)	172	(73.1)
Drama removes teacher attention	12	(5.1)	18	(7.7)	205	(87.2)
Pupils prefer to be dependent	134	(57.0)	38	(16.2)	63	(26.8)
Keep pupils quiet	37	(15.7)	50	(21.3)	148	(63.0)
Pupils misbehave in drama	11	(4.7)	22	(9.4)	202	(85.9)
Pupils react well to novelty	175	(74.5)	29	(12.3)	31	(13.2)
Most pupils capable self-discipline	130	(55.3)	20	(8.5)	85	(36.2)
Drama a chance for self-discipline	174	(74.1)	45	(19.1)	16	(6.8)
Pupils can be mobile in drama	176	(74.9)	29	(12.3)	30	(12.8)
3. Tolerance of Pupil Ideas						
Pupil ideas always tolerated	176	(74.9)	22	(9.4)	37	(15.7)
Pupils use own ideas in drama	217	(92.3)	8	(3.4)	10	(4.3)
Less able = less imagination	36	(15.3)	23	(9.8)	176	(74.9)
I like others to rely on me for ideas	81	(34.5)	75	(31.9)	79	(33.6)
4. Teacher-Pupil Relationships						
Prefer to have social distance	42	(17.9)	40	(17.0)	153	(65.1)
Teachers should be formal	42	(17.9)	31	(13.2)	162	(68.9)
I welcome pupils with problems	197	(83.8)	30	(12.8)	8	(3.4)
5. How pupils are motivated						
Pupils need competition	120	(51.1)	45	(19.1)	70	(29.8)
I encourage competition	88	(37.5)	34	(14.5)	113	(48.0)
Drama is an intrinsic motivator	162	(68.9)	49	(20.9)	24	(10.2)

1.1 Beliefs about the teacher and pupils

1.1.1 The role of the teacher

Inspection of Table 7.1 shows that approximately 90% of the teacher sample believed they possessed the necessary expertise to execute drama in their classrooms. This belief shows a high degree of collective confidence in the teacher's professional abilities and serves to indicate the likely acceptance of drama on the school timetable. In similar vein, 83% of the sample were of the opinion that drama teaching should not be left in the hands of teachers who can act and direct. Thus it may be that the task of doing drama is seen to be the teacher's own and no one else's. Further, views about what drama 'is' may not be restricted to its perception as 'theatre'.

In determining the kind of role that teachers enjoyed adopting in drama and elsewhere, teachers were evenly divided over their like/dislike for directing others. About 44% of teachers believed that they should direct most learning activities because they know more than children. Whether this view is restricted to one or more groups of teachers remains to be seen. Approximately 43% of respondents rejected the notion of majority direction. This latter group may have believed in the virtues of teacher direction, but not to the extent of directing most pupil activities.

1.1.2 Teacher focus and pupil control

Allied to views of the teacher as a director outlined in the previous paragraph is the observed rejection by 73% of the sample that the most effective teaching is done 'out-front'. The possible suggestion here is that the teacher sample believed in utilising a range of classroom strategies more varied than the director-orientated, expository approaches. This may not mean that 'out-front' approaches were not used. At this point, it is pertinent to note that 57% of teachers believed that pupils prefer to be told what to do rather than use their initiative. There is a hint here that teachers who believed in directing the majority of pupil learning may have done so because they saw the learner as a dependent, rather than autonomous, being. Only 27% of teachers believed that pupils are capable of acting independently of the teacher. Given the overwhelming 'syllabus-boundness' of teachers (detailed later), perceptions about teacher direction and pupil dependence, may, for some teachers, provide the pragmatic means by which content is met and pupils are controlled.

Table 7.1 also shows that 63% of teachers held the view that keeping pupils quiet in the classroom is not a high priority. It may be that teachers believed in the value of allowing for pupil interaction in certain social and/or learning contexts. With regard to this notion, Table 7.2 shows that 90% of the respondents saw drama as a valuable

means of encouraging social interaction. Thus, it appears that social interaction and development may be important teacher aims.

In further reference to teacher control of pupils, Table 7.1 indicates that 55% of the sample held the view that pupils are capable of self-discipline, while 36% possessed the opposite view. Thus some teachers appeared to allow for the presence of internal locus of pupil control in matters of discipline. Moreover, 74% of teachers believed that drama allows for the practice of self-discipline. One assumes that some teachers believed that drama provides a means by which pupils may develop self-discipline, but did not believe that pupils are able to gain anything from these experiences.

Teachers also believed that drama provides a welcome opportunity for pupils to move freely around the room. Teachers may have believed in the pupils' ability for internal control, or had confidence in their own competence for external control in drama, or both. It is unlikely that pupil mobility would be allowed if the results were chaotic. Added to this notion was a view held by 86% of the sample that drama is not an excuse for pupils to misbehave, nor as indicated in Table 7.3, is its doing likely to disturb others (77%). This sample of teachers believed further that children tend to behave well when faced with novel learning situations. It is not possible to state the extent to which pupil experiences may be regarded as

'novel'. However, the views that teachers held for pupils in those situations appeared to be generally positive ones. For some teachers and pupils, depending upon lesson frequency, 'drama' may be equated with 'novel learning situations'. If this is the case then views about pupils and novelty may have some impact on drama use.

1.1.3 Teacher-pupil relationships

It may be seen from Table 7.1 that 69% of the teacher sample held the view that teachers should not be formal in their dealings with pupils. They did not believe that pupils would take advantage of them if they adopted a relatively informal teacher stance. Furthermore, 65% of teachers did not believe in maintaining a social distance between themselves and their pupils. An overwhelming 84% of the respondents welcomed pupils coming to them with their social problems. This latter view suggests that teachers' views of their role were likely to encompass that of 'counsellor'. Moreover, the welcoming of pupils with their social problems suggests teacher confidence in the ability to reduce interpersonal tensions and thus allow pupils to approach them. Beliefs regarding more informal teacher stances, and the likelihood of warm teacher-pupil relations, suggest an overall departure from more traditional views of teacher role.

1.1.4 Tolerance of pupil ideas

Accompanying teacher views about teacher-pupil relations are beliefs concerning the place of pupil ideas in the classroom. It can be seen from Table 7.1 that 75% of the sample held that children's ideas should always be tolerated even when they differ from those of the teacher. Further, 92% of teachers believed that drama provides an opportunity for pupils to use their own ideas. However, it is interesting to observe that teachers were evenly divided in their desire to have others rely upon them for ideas and opinions. One may argue that having others rely upon self for ideas and opinions is more a matter of personality than belief. It is to be noted that the expression of preference for one's own ideas above others was made in the context of schools. Moreover, given the non-compulsory nature of drama, teachers were given full reign to pursue their own ideas to the exclusion of pupil s' had they so desired. Whether or not this is the case awaits further analysis in Chapter Nine. What is clear is that most of the sample viewed drama as a means of pupil expression. About 75% of teachers did not believe that less able pupils were any less creative than their more able peers. On the face of it less able pupils were likely to be given opportunities to express their own ideas. In practice some kinds of drama may be more facilitative of pupil ideas than others.

1.1.5 The motivation of pupil learning

Table 7.1 shows that there is a division among teachers regarding views about the need for pupils to be extrinsically motivated to learn. About 51% of respondents believed that competition between children leads to higher standards of work. Similarly, teachers were divided over their perceived liking for a competitive classroom ethos. The word 'competitive' may be viewed in terms of competition against self or others. Thus respondents may have accepted one or the other meaning when making their beliefs about competition known. However, given the nature of the division on the competition-against-others item, it is likely that 'a competitive class ethos' was viewed by most respondents as a place where this particular kind of competition is encouraged to flourish. Although the value, or otherwise, of extrinsic learning motivation is unresolved, 69% of the sample believed that drama provides an opportunity for all pupils to be intrinsically motivated to learn. The impression given is that pupils doing drama will be stimulated to learn for the sheer joy of learning. More importantly, perhaps, is that pupils were seen to be capable of learning without the need for extrinsic motivators.

Table 7.2 Climate of teacher opinion: frequency distribution of teacher beliefs about the organisation of learning (n=235)

Teacher Belief	Agree N	Agree %	Cannot Say N	Cannot Say %	Disagree N	Disagree %
1. Aims and Purposes of Teaching						
Main aims are cognitive	44	(18.7)	28	(11.9)	163	(69.4)
Postpone non-basics	63	(26.8)	40	(17.0)	132	(56.2)
No time for drama	12	(5.1)	18	(7.7)	205	(87.2)
Drama meets social aims	212	(90.2)	16	(6.8)	7	(3.0)
2. Structure of Learning						
Integration dilutes knowledge	13	(5.5)	28	(11.9)	194	(82.6)
Drama promotes integration	197	(83.8)	25	(10.6)	13	(5.5)
Drama lacks structure	5	(2.1)	13	(5.5)	217	(92.4)
Drama lacks content	4	(1.7)	12	(5.1)	219	(93.2)
3. Syllabus-boundness						
Teachers need set targets	214	(91.1)	9	(3.8)	12	(5.1)
I like planning well ahead	151	(64.3)	37	(15.7)	47	(20.0)
Spontaneous teaching productive	166	(70.6)	18	(7.7)	51	(21.7)
I like to keep to timetable	84	(35.8)	26	(11.1)	125	(53.1)
I have set places for everything	171	(72.8)	29	(12.3)	35	(14.9)

1.2 Beliefs about the organisation of learning

1.2.1 The structure of learning

The way that teachers view 'knowledge' is likely to govern the manner in which they attempt to organise it in the classroom. Inspection of Table 7.2 shows that 83% of teachers did not believe that integration of learning tends to dilute knowledge. The impression given is that teachers recognise some value in the correlation of curriculum subjects. Allied to this view is a belief held by 84% of the sample that drama provides an ideal stimulus for integrating other aspects of pupil learning. Much of the teacher's success in integrating curriculum aspects via drama use, is likely to depend upon the wisdom of drama choice. It is notable that 92% of the sample believed that the drama they chose possessed sufficient structure for inclusion in the content-orientated curriculum.

1.2.2 The aims and purposes of learning

Approximately 70% of teachers declared that their major teaching aims were not limited to the encouragement of academic pursuit. Similarly, 56% of the sample expressed a view that they were unlikely to postpone non-basic aspects of the curriculum in favour of the basics - when pressures of time prevailed. Moreover, 87% of respondents believed that drama was not to be avoided due to lack of time. The

implication here is that teachers' aims and educational purposes may outweigh more traditional emphases centred on academic endeavour. Therefore, one is led to believe that drama is not to be abandoned in favour of more traditional pursuits and thus suggests another departure from formal views of the teacher role.

1.2.3 Syllabus boundness-freedom

It can be seen from inspection of Table 7.2 that 91% of teachers believed they should have set targets of work content and that it ought to be completed within the year. Allied to this view is the belief that drama has sufficient content for teachers' perceived educational purposes. Thus, although a departure from more traditional views of role has been evidenced, the move appears to be towards pragmatic, rather than any child-centred ideology. Underlying the apparent syllabus-boundness of teachers may be the belief that pupils only gain fully from learning if all the content of learning is 'pre-mapped'.

The pursuit of work content may be linked to other views on the organisation of learning. For instance, 64% of the teacher sample liked planning ahead so that they knew every step of the lesson before it was reached. However, 71% of the sample believed that spontaneous teaching is just as likely to achieve desired results as set plans. The

combination of these latter two views suggests that although teachers prefer to be well organised, they may be willing to pursue more spontaneous strategies if they are seen to contribute towards learning goals. It may also be that pupil ideas mentioned earlier may only be used by teachers to the extent that they coincide with predetermined work plans and content.

Beliefs about the need for educational planning, allied to teacher spontaneity where applicable, give rise to further speculation on the pragmatic nature of the teacher belief climate.

1.3 The influence of significant others

Pupils as 'significant others' are dealt with in Section 1.1, thus the present section is confined to the influence of colleagues and superordinates as significant others in the life of the teacher.

Table 7.3 Climate of teacher opinion: frequency distribution of teacher beliefs about significant others (n=235)

Teacher Belief	Agree N	Agree %	Cannot Say N	Cannot Say %	Disagree N	Disagree %
1. Colleague Supportiveness						
Colleagues should be mutually tolerant	208	(88.5)	19	(8.1)	8	(3.4)
Drama will attract criticism	11	(4.7)	39	(16.6)	185	(78.7)
Drama is noisy for others	28	(12.0)	25	(10.6)	178	(77.4)
Keep failure to myself	36	(15.3)	43	(18.3)	156	(66.4)
2. Submissiveness						
Senior staff should make important decisions	65	(27.6)	38	(16.2)	132	(56.2)
Try to avoid arguments with superiors	48	(20.4)	66	(28.1)	121	(51.5)

1.3.1 Colleague supportiveness

It may be seen from inspection of Table 7.3 that 88% of the sample believed colleagues should render mutual support to other teachers' methods even if they differ from their own. These methods may or may not include drama use, but nevertheless this majority view may hold consequences for drama acceptance. Furthermore, 79% of teachers felt that drama is unlikely to attract criticism from other staff. It is pertinent to note that more teachers believed that colleagues 'should' be supportive, than was actually evidenced by respondents in their observation of drama support. It was observable that 66% of the teacher sample found it unnecessary to keep their failures and mistakes to themselves. The overall indication is that 88% of the sample believed that colleagues should be mutually supportive, but only 66% of teachers felt that they could share their failures and mistakes with colleagues.

1.3.2 Beliefs about superordinates

Fifty-six percent of the teacher sample believed that senior school staff were not in the best position to make important decisions in the school. Twenty-eight per cent of teachers held the opposite view. A two to one majority of teachers rejecting the notion of senior staff authority implies a relatively low level of submissiveness by less

experienced staff towards their more experienced colleagues.

Teachers were divided over their relative need to follow the directives of principals and inspectors in order to avoid arguments with them. Authority from non-colleague sources may be more potent for some teachers in influencing their actions and decisions. Moreover, principals and inspectors are likely to have more of an influence on a teacher's career prospects than senior staff. However, given that teachers were divided on the issue of this source of authority, the suggestion is that some teachers may adhere to the professional authority of inspectors and principals, although not necessarily to avoid arguments.

Before any summary is made of the Belief Climate, it is useful to show whether the observed trends of opinion are associated with any particular personal and/or environmental characteristics of the teacher sample. Thus, examination is made of teacher beliefs when the sample is grouped according to certain selected characteristics.

2. HYPOTHESES RELATING TO TEACHER CHARACTERISTICS AND HELD BELIEFS

In the present analysis teacher beliefs were analysed according to age of teacher, sex of teacher, type of teacher training, length of teacher training, length of teacher experience, grade taught, size of school, catchment area of school and drama option of teacher. Specific hypotheses

relating to each of these characteristics are presented in summary in Chapter Six.

It was mentioned in Chapter Six that the term 'held beliefs' encompasses 43 separate belief responses derived from the Teacher Opinionnaire. Therefore, the investigation of nine teacher characteristics plus 43 beliefs has involved the subsequent testing of 387 hypotheses in the present area of analysis. Chi square was selected as an appropriate statistical means by which significant relationships (if any) might be identified between each of the nine teacher characteristics and teacher responses to 43 belief items. It has not been possible to present all test results in the conventional tabular format because of the large number of hypotheses tested. The analysis of data relating to each teacher characteristic is accompanied by a summary of tested hypotheses. Overall, most of the null hypotheses were accepted. The results of the few examples of null hypotheses that were rejected are presented in tabular form within the context of the teacher characteristic under scrutiny. The alpha level for the rejection of each null hypotheses was set at the .05 level of confidence.

Table 7.4 Age of teacher and (43) held beliefs: summary of results of hypotheses (n=235)

Hypothesis	x^2	df	p	Hypothesis	x^2	df	p
1.1.1	4.49	4	.342	1.1.23	5.50	4	.151
1.1.2	6.82	4	.145	1.1.24	3.19	4	.525
1.1.3	2.57	4	.631	1.1.25	2.33	4	.674
1.1.4	3.59	4	.463	1.1.26	6.08	4	.192
1.1.5	2.29	4	.682	1.1.27	5.83	4	.211
1.1.6	2.71	4	.607	1.1.28	1.05	4	.901
1.1.7	4.55	4	.336	1.1.29	1.76	4	.778
1.1.8	4.35	4	.360	1.1.30	8.89	4	.063
1.1.9	21.19	4	.000*	1.1.31	2.01	4	.732
1.1.10	1.14	4	.886	1.1.32	3.74	4	.441
1.1.11	6.28	4	.178	1.1.33	1.43	4	.838
1.1.12	4.75	4	.312	1.1.34	-------SCS------		
1.1.13	4.22	4	.376	1.1.35	0.81	4	.935
1.1.14	4.07	4	.396	1.1.36	0.70	4	.951
1.1.15	3.31	4	.505	1.1.37	4.36	4	.359
1.1.16	------SCS------			1.1.38	1.20	4	.877
1.1.17	------SCS------			1.1.39	7.65	4	.264
1.1.18	0.50	4	.973	1.1.40	0.78	4	.940
1.1.19	2.85	4	.581	1.1.41	4.90	4	.927
1.1.20	1.76	4	.778	1.1.42	0.04	4	.999
1.1.21	11.68	4	.019*	1.1.43	0.16	4	.996
1.1.22	5.66	4	.153				

KEY

SCS = cell sizes too small for chi square purposes

* = significant x^2 value

N.B. Hypotheses are numbered according to placement of belief item on Teacher Opinionnaire (Appendix 3)

2.1 Hypothesis 1.1

Hypothesis 1.1 (1.1 to 1.1.43) stated that there was no significant difference in respect of (43) held beliefs among teachers who were grouped according to age. The 43 hypotheses derived from the 43 separate beliefs were tested with data derived from teacher responses (n=235) to the Opinionnaire. Inspection of Table 7.4 shows that 38 out of 43 null hypotheses were accepted. Hypotheses 1.1.16, 1.1.17 and 1.1.34 were not tested because cell sizes of observed frequencies were considered inadequate for chi square purposes.

Out of the 43 hypotheses only hypotheses 1.1.9 and 1.1.21 were rejected.

Hypothesis 1.1.9 (subsumed under $H^{0}1.1$) asserted that there was no significant difference in respect of held beliefs about the need to be submissive to superiors among teachers who were grouped according to age. The frequency distribution of teachers according to age group and beliefs about submissiveness is reported in Table 7.5. A significant x^2 value of 21.19 was recorded and so hypothesis 1.1.9 was rejected.

Table 7.5 Age of teacher: frequency distribution according to beliefs about the need to be submissive toward superiors (n = 235)

Belief in Need for Submissiveness	20 - 30 years	31 - 40 years	41 years or more	Total
Agree	20	9	19	48
Cannot say	46	9	11	66
Disagree	51	41	29	121
Total	117	59	59	235

$x^2 = 21.19$; df = 4; $p<.000$

Hypothesis 1.1.21 (subsumed under H^0 1.1) stated that there was no significant difference in respect of held beliefs about pupil control among teachers who were grouped according to age. The frequency distribution of teachers according to age group and beliefs about pupil control is reported in Table 7.6. A significant x^2 value was reported and so hypothesis 1.1.21 was rejected.

Table 7.6 Age of teacher: frequency distribution according to beliefs about the need for pupils to be kept quiet (n=235)

Keep Pupils Quiet	20 - 30 years	31 - 40 years	41 years or more	Total
Agree	14	7	16	37
Cannot say	32	11	7	50
Disagree	71	41	36	148
Total	117	59	59	235

$x^2 = 11.68$; df = 4; $p<.01$

2.1.1 Discussion

Inspection of Table 7.5 shows that there is a significant relationship between teacher beliefs about the need to avoid arguments with superiors and the age group of teachers. Approximately 69% of 31 to 40 year old teachers reject the need for submissiveness while only 17% of younger teachers and 32% of older teachers share this stance. Table 7.6 indicates that there is also a significant association between teacher beliefs about the need to ensure pupil silence and the age of teachers. About 70% of 31 to 40 year old teachers indicated that keeping pupils quiet in class was not a high priority; 60% of older and 60% of younger teachers also took this stance. A greater percentage of teachers in the oldest age group believed, more so than their younger colleagues, that keeping pupils quiet in class should be a high priority.

Overall, it could well be that the intermediate teacher age group (31 to 40 years) have slightly greater confidence than other staff in matters of teacher submissiveness and pupil control.

Table 7.7 Sex of teacher and (43) held beliefs: summary of results of hypotheses testing (n=235)

H^o	x^2	df	p	H^o	x^2	df	p
1.2.1	1.51	2	.468	1.2.23	1.02	2	.599
1.2.2	------SCS--------			1.2.24	0.32	2	.848
1.2.3	3.19	2	.202	1.2.25	------SCS-------		
1.2.4	1.00	2	.605	1.2.26	2.34	2	.310
1.2.5	5.47	2	.064	1.2.27	------SCS--------		
1.2.6	8.59	2	.013*	1.2.28	2.10	2	.348
1.2.7	3.80	2	.149	1.2.29	1.68	2	.431
1.2.8	0.21	2	.900	1.2.30	3.34	2	.188
1.2.9	3.89	2	.142	1.2.31	3.18	2	.203
1.2.10	3.90	2	.141	1.2.32	0.67	2	.714
1.2.11	0.61	2	.736	1.2.33	------SCS-------		
1.2.12	0.10	2	.948	1.2.34	1.78	2	.410
1.2.13	3.02	2	.220	1.2.35	0.52	2	.769
1.2.14	2.07	2	.354	1.2.36	3.96	2	.137
1.2.15	3.83	2	.146	1.2.37	1.60	2	.447
1.2.16	0.73	2	.692	1.2.38	2.08	2	.352
1.2.17	1.30	2	.520	1.2.39	2.83	2	.418
1.2.18	3.21	2	.200	1.2.40	0.78	2	.675
1.2.19	1.66	2	.435	1.2.41	0.23	2	.890
1.2.20	13.42	2	.001*	1.2.42	3.18	2	.203
1.2.21	0.10	2	.949	1.2.43	5.13	2	.076
1.2.22	5.01	2	.081				

KEY

SCS = cell sizes too small for chi square purposes

* = significant x^2 value

N.B. Hypotheses are numbered according to placement of belief item on Teacher Opinionnaire (Appendix 3)

2.2 Hypothesis 1.2

Hypothesis 1.2 (1.2.1 to 1.2.43) asserted that there would be no significant difference in respect of (43) held beliefs among teachers who were grouped according to sex. Table 7.7 shows that 37 out of 43 null hypotheses were accepted. Hypotheses 1.2.2, 1.2.25, 1.2.27 and 1.2.33 were not tested because cell sizes of observed frequencies were considered inadequate for chi square purposes. Hypotheses 1.2.6 and 1.2.20 were the only hypotheses rejected.

Hypothesis 1.2.6 (subsumed under $H^0$1.2) asserted that there was no significant difference in respect of held beliefs about directing the work of other people among teachers who were grouped according to sex. The frequency distribution of teachers according to sex and beliefs about direction is reported in Table 7.8. A significant x^2 value of 8.59 was recorded and so hypothesis 1.2.6 was rejected.

Table 7.8 Sex of teacher: frequency distribution according to beliefs about direction (n=235)

I like directing the work of others	Female Teachers	Male Teachers	Total
Agree	43	32	75
Cannot say	58	16	74
Disagree	63	23	86
Total	164	71	235

$x^2 = 8.59$; df = 2; $p<.01$

Hypothesis 1.2.20 (subsumed under $H^0 1.2$) stated that there was no significant difference in respect of held beliefs about the effectiveness of spontaneous teaching strategies among teachers who were grouped according to sex. The frequency distribution of teachers according to sex and beliefs about spontaneous teaching strategies is reported in Table 7.9. A significant x^2 value of 13.42 was reported and so hypothesis 1.2.20 was rejected.

Table 7.9 Sex of teacher: frequency distribution according to beliefs about flexibility (n=235)

Spontaneous teaching has value	Female Teachers	Male Teachers	Total
Agree	126	40	166
Cannot say	13	5	18
Disagree	25	26	51
Total	164	71	235

$x^2 = 13.42$; df = 2; $p<.001$

2.2.1 Discussion

Male and female teachers appear to differ only in respect of two belief stances. Firstly, most male teachers liked directing the work of 'other people' while the majority of female staff did not. This difference is reflected in the overall climate of teacher opinion. Although the term 'other people' may appear somewhat ambiguous, the teacher sample were asked to respond to all belief statements in the context of classroom and school.

Therefore, it is feasible that the teacher sample will equate 'other people' with 'pupils'. In any event, teachers are likely to manifest their role perceptions in accord with their own personality needs. Thus, teachers who believe that they enjoy directing the work of 'other people' are more likely to pursue this stance in the classroom than colleagues who dislike directing others.

It is pertinent to note also that most male teachers preferred to do theatre, a dramatic mode which is synonymous with 'direction'. Moreover, more female than male teachers opted to use child drama where, theoretically at least, pupils may be responsible for directing their own work. It may be that the drama choices of teachers are related to their relative liking for direction in the classroom.

Secondly, a greater percentage of female teachers believed that spontaneous teaching is just as likely to achieve desired results as set plans. In this context, female teachers would appear to be more flexible than their male colleagues in terms of departing from set plans where appropriate.

Table 7.10 Type of teacher training and held beliefs: summary of results of hypotheses testing (n=235)

H^o	x^2	df	p	H^o	x^2	df	p
1.3.1	8.68	6	.192	1.3.23	4.02	6	.673
1.3.2	8.24	6	.220	1.3.24	6.39	6	.380
1.3.3	2.20	6	.899	1.3.25	1.52	6	.957
1.3.4	11.53	6	.073	1.3.26	7.63	6	.266
1.3.5	4.17	6	.653	1.3.27	6.70	6	.349
1.3.6	------SCS-------			1.3.28	7.10	6	.311
1.3.7	11.41	6	.076	1.3.29	0.71	6	.994
1.3.8	9.02	6	.172	1.3.30	4.82	6	.567
1.3.9	6.32	6	.387	1.3.31	4.65	6	.588
1.3.10	7.48	6	.277	1.3.32	5.43	6	.489
1.3.11	8.45	6	.206	1.3.33	5.35	6	.499
1.3.12	10.48	6	.105	1.3.34	8.35	6	.213
1.3.13	2.00	6	.919	1.3.35	10.04	6	.122
1.3.14	5.64	6	.464	1.3.36	4.74	6	.576
1.3.15	5.77	6	.448	1.3.37	8.42	6	.208
1.3.16	6.25	6	.395	1.3.38	7.79	6	.253
1.3.17	4.23	6	.644	1.3.39	-------SCS-------		
1.3.18	4.64	6	.589	1.3.40	4.68	6	.585
1.3.19	9.42	6	.151	1.3.41	5.75	6	.450
1.3.20	5.60	6	.469	1.3.42	5.10	6	.530
1.3.21	3.54	6	.737	1.3.43	3.55	6	.736
1.3.22	6.00	6	.422				

KEY

SCS = cell sizes too small for chi square purposes

* = significant x^2 value

N.B. Hypotheses are numbered according to placement of belief item on Teacher Opinionnaire (Appendix 3)

2.3 Hypothesis 1.3

Hypothesis 1.3 (1.3.1 to 1.3.43) stated that there would be no significant difference in respect of (43) held beliefs among teachers who were grouped according to type of teacher training. Table 7.10 shows that 41 out of 43 null hypotheses were accepted. Hypotheses 1.3.6 and 1.3.39 were not tested due to inadequate cell sizes of observed frequencies.

2.3.1 Discussion

No significant differences in respect of held beliefs were found among teachers who were categorised according to the kind of training they had experienced, that is, infant, infant-primary or primary. It may be that differences between one kind of teacher training and another are too small to have any impact on the belief systems of teachers. For many teachers the influence of basic training on belief systems may well diminish in the light of on-going classroom experiences. Either way the type of teacher training which teachers undergo does not appear to differentiate teachers according to held beliefs.

Table 7.11 Length of teacher training and held beliefs: summary of results of hypotheses testing (n=235)

H^o	x^2	df	p	H^o	x^2	df	p
1.4.1	------SCS-------			1.4.23	------SCS--------		
1.4.2	3.33	4	.502	1.4.24	4.50	4	.341
1.4.3	0.28	4	.990	1.4.25	4.55	4	.335
1.4.4	3.17	4	.528	1.4.26	0.38	4	.983
1.4.5	2.68	4	.612	1.4.27	2.32	4	.676
1.4.6	3.54	4	.470	1.4.28	1.26	4	.866
1.4.7	5.14	4	.273	1.4.29	6.62	4	.157
1.4.8	2.39	4	.663	1.4.30	2.65	4	.617
1.4.9	------SCS-------			1.4.31	1.24	4	.870
1.4.10	------SCS-------			1.4.32	2.14	4	.709
1.4.11	3.84	4	.428	1.4.33	1.46	4	.833
1.4.12	2.29	4	.681	1.4.34	1.01	4	.907
1.4.13	6.30	4	.177	1.4.35	6.29	4	.178
1.4.14	5.63	4	.228	1.4.36	6.35	4	.174
1.4.15	0.78	4	.939	1.4.37	1.34	4	.854
1.4.16	------SCS-------			1.4.38	------SCS-------		
1.4.17	6.97	4	.137	1.4.39	1.93	4	.925
1.4.18	7.56	4	.108	1.4.40	4.92	4	.295
1.4.19	------SCS-------			1.4.41	3.64	4	.455
1.4.20	2.69	4	.609	1.4.42	3.71	4	.446
1.4.21	7.27	4	.122	1.4.43	1.23	4	.872
1.4.22	2.93	4	.569				

KEY

SCS = cell sizes too small for chi square purposes

* = significant x^2 value

N.B. Hypotheses are numbered according to placement of belief item on Teacher Opinionnaire (Appendix 3)

2.4 Hypothesis 1.4

Hypothesis 1.4 (1.4.1 to 1.4.43) asserted that there would be no significant difference in respect of (43) held beliefs among teachers who were grouped according to the length of initial teacher training. Inspection of Table 7.11 indicates that 36 out of 43 null hypotheses were accepted. Hypotheses 1.4.1, 1.4.9, 1.4.10, 1.4.16, 1.4.23 and 1.4.38 were not tested due to inadequate cell sizes for chi square purposes.

2.4.1 Discussion

The finding that teacher beliefs did not significantly differ according to length of teacher training (2, 3 or 4 years) serves to reinforce the overall point made in the previous discussion that the influence of teacher training *per se* upon held beliefs may be small.

Table 7.12 Length of teacher experience and held beliefs: summary of results of hypotheses testing (n=235)

H^o	x^2	df	p	H^o	x^2	df	p
1.5.1	7.36	8	.497	1.5.23	------- SCS -------		
1.5.2	13.57	8	.093	1.5.24	10.54	8	.228
1.5.3	7.46	8	.487	1.5.25	3.30	8	.913
1.5.4	2.75	8	.949	1.5.26	6.41	8	.600
1.5.5	5.69	8	.681	1.5.27	-------SCS-------		
1.5.6	3.45	8	.902	1.5.28	8.43	8	.392
1.5.7	4.69	8	.789	1.5.29	3.72	8	.880
1.5.8	11.07	8	.197	1.5.30	-------SCS-------		
1.5.9	-------SCS-------			1.5.31	3.91	8	.864
1.5.10	6.71	8	.568	1.5.32	8.70	8	.367
1.5.11	7.15	8	.520	1.5.33	9.54	8	.298
1.5.12	8.14	8	.419	1.5.34	8.23	8	.411
1.5.13	5.37	8	.716	1.5.35	5.63	8	.688
1.5.14	10.14	8	.255	1.5.36	7.34	8	.499
1.5.15	2.40	8	.965	1.5.37	3.37	8	.908
1.5.16	14.16	8	.077	1.5.38	5.78	8	.671
1.5.17	7.38	8	.495	1.5.39	-------SCS-------		
1.5.18	5.24	8	.731	1.5.40	9.57	8	.296
1.5.19	12.80	8	.118	1.5.41	14.37	8	.072
1.5.20	5.40	8	.713	1.5.42	3.48	8	.900
1.5.21	-------SCS-------			1.5.43	4.33	8	.825
1.5.22	3.81	8	.873				

KEY

SCS = cell sizes too small for chi square purposes

* = significant x^2 value

N.B. Hypotheses are numbered according to placement of belief item on Teacher Opinionnaire (Appendix 3)

2.5 Hypothesis 1.5

Hypothesis 1.5 (1.5.1 to 1.5.43) stated that there was no significant difference in respect of (43) held beliefs among teachers who were grouped according to length of full time teaching experience. Table 7.12 shows that 37 out of 43 null hypotheses were accepted. Hypotheses 1.5.8, 1.5.21, 1.5.23, 1.5.27, 1.5.30 and 1.5.39 were not tested due to inadequate cell sizes for chi square purposes.

2.5.1 Discussion

No significant differences in respect of held beliefs were found among teachers who were categorised according to length of teaching experience. It is likely that teachers with most experience will influence the beliefs (and subsequent practices) of teachers with least experience.* This may be particularly so since the former will no doubt occupy positions of seniority in schools which readily lend themselves to the transmission of school based, collective values. Thus in respect of length of teaching experience many beliefs may be shared, as exemplified by the present finding.

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* See for instance the work of Coulter (1971) who found that the values of beginning teachers in the secondary school were influenced by more experienced colleagues.

Table 7.13 Grade taught and teacher beliefs: summary of results of hypotheses testing (n=235)

H^o	x^2	df	p	H^o	x^2	df	p
1.6.1	8.22	4	.083	1.6.23	1.95	4	.744
1.6.2	8.52	4	.074	1.6.24	2.61	4	.624
1.6.3	7.51	4	.111	1.6.25	6.31	4	.176
1.6.4	1.61	4	.805	1.6.26	2.18	4	.701
1.6.5	------SCS-------			1.6.27	3.82	4	.429
1.6.6	4.93	4	.294	1.6.28	7.50	4	.111
1.6.7	4.56	4	.335	1.6.29	2.87	4	.578
1.6.8	0.84	4	.931	1.6.30	1.79	4	.773
1.6.9	2.65	4	.616	1.6.31	6.59	4	.158
1.6.10	5.25	4	.262	1.6.32	1.72	4	.786
1.6.11	8.17	4	.085	1.6.33	1.86	4	.761
1.6.12	2.12	4	.712	1.6.34	3.17	4	.529
1.6.13	4.16	4	.384	1.6.35	3.55	4	.469
1.6.14	0.71	4	.949	1.6.36	5.41	4	.247
1.6.15	2.76	4	.597	1.6.37	4.12	4	.389
1.6.16	2.27	4	.685	1.6.38	5.11	4	.275
1.6.17	4.56	4	.335	1.6.39	5.31	4	.504
1.6.18	3.60	4	.461	1.6.40	5.71	4	.221
1.6.19	0.83	4	.933	1.6.41	1.43	4	.838
1.6.20	4.87	4	.300	1.6.42	3.89	4	.420
1.6.21	1.11	4	.892	1.6.43	4.72	4	.316
1.6.22	9.62	4	.047*				

KEY

SCS = cell sizes too small for chi square purposes

* = significant x^2 value

N.B. Hypotheses are numbered according to placement of belief item on Teacher Opinionnaire (Appendix 3)

2.6 Hypothesis 1.6

Hypothesis 1.6 (1.6.1 to 1.6.43) asserted that there would be no significant difference in respect of (43) held beliefs among teachers who were grouped according to the grade/class of pupils taught. Table 7.13 shows that 41 out of 43 null hypotheses were accepted. Hypothesis 1.6.5 was not tested because observed frequencies in two cells were inadequate for chi square purposes.

Only hypothesis 1.6.22 was not accepted. Hypothesis 1.6.22 (subsumed under $H^0$1.6) asserted that there was no significant difference in respect of held beliefs about the likely behaviour of pupils when confronted with novel learning situations among teachers who were grouped according to grade/class of pupils taught. The frequency distribution of teachers according to grade taught and beliefs about likely pupil behaviour is reported in Table 7.14. A significant x^2 value of 9.62 was reported and so hypothesis 1.6.22 was rejected.

Table 7.14 Grade of pupil taught: frequency distribution according to beliefs about the likely behaviour of pupils (n=235)

Pupils tend to behave well	Lower Primary	Middle Primary	Upper Primary	Total
Agree	84	54	37	175
Cannot say	9	7	13	29
Disagree	11	13	7	31
Total	104	74	57	235

$x^2 = 9.62$; df = 4; $p<.04$

2.6.1 Discussion

Approximately 81% of lower primary teachers believed that pupils tend to behave well when faced with novel learning situations while only 65% of upper primary teachers and 53% of middle primary teachers shared this view. It appears that teachers of younger pupils held more positive expectations for self-discipline than colleagues with older pupils.

Table 7.15 Size of school and teacher beliefs: summary of results of hypotheses testing (n=235)

H^o	x^2	df	p	H^o	x^2	df	p
1.7.1	2.97	6	.812	1.7.23	4.58	6	.597
1.7.2	7.93	6	.242	1.7.24	5.87	6	.437
1.7.3	------SCS-------			1.7.25	------SCS-------		
1.7.4	2.73	6	.841	1.7.26	2.44	6	.874
1.7.5	6.06	6	.416	1.7.27	2.85	6	.827
1.7.6	10.93	6	.090	1.7.28	9.01	6	.172
1.7.7	6.59	6	.359	1.7.29	2.80	6	.833
1.7.8	7.94	6	.242	1.7.30	10.29	6	.112
1.7.9	6.71	6	.348	1.7.31	9.32	6	.156
1.7.10	6.79	6	.340	1.7.32	3.05	6	.802
1.7.11	2.47	6	.870	1.7.33	4.27	6	.639
1.7.12	8.19	6	.224	1.7.34	10.34	6	.110
1.7.13	6.76	6	.343	1.7.35	6.47	6	.372
1.7.14	------SCS-------			1.7.36	6.61	6	.358
1.7.15	------SCS-------			1.7.37	6.97	6	.323
1.7.16	3.93	6	.685	1.7.38	------SCS-------		
1.7.17	3.96	6	.681	1.7.39	9.84	6	.362
1.7.18	6.63	6	.355	1.7.40	1.23	6	.975
1.7.19	5.33	6	.501	1.7.41	5.96	6	.427
1.7.20	10.27	6	.113	1.7.42	------SCS-------		
1.7.21	7.62	6	.266	1.7.43	8.03	6	.235
1.7.22	-------SCS-------						

KEY

SCS = cell sizes too small for chi square purposes

N.B. Hypotheses are numbered according to placement of belief item on Teacher Opinionnaire (Appendix 3)

2.7 Hypothesis 1.7

Hypothesis 1.7 (1.7.1 to 1.7.43) asserted that there would be no significant difference in respect of (43) held beliefs among teachers who were grouped according to the size of school in which they were based. Inspection of Table 7.15 indicates that 36 out of 43 null hypotheses (1.7.1 to 1.7.43) were accepted. Hypotheses 1.7.3, 1.7.14, 1.7.15, 1.7.22, 1.7.25, 1.7.38 and 1.7.42 were not tested due to inadequate cell sizes of observed frequencies.

2.7.1 Discussion

The finding that teacher beliefs did not significantly differ among teachers who were grouped according to size of school suggests the existence of a corporate set of teacher beliefs which is likely to influence all individual teachers regardless of school size. In large and medium-sized schools the influence of a common body of beliefs is likely to be reinforced at both a formal and an informal level. In small schools (often containing only one or two teachers) the same process of influence on teacher beliefs may operate via area meetings and other professional contacts.

Table 7.16 Rural-urban teachers and teacher beliefs: summary of results of hypotheses testing (n=235)

H^o	x^2	df	p	H^o	x^2	df	p
1.8.1	3.67	2	.159	1.8.23	2.87	2	.237
1.8.2	4.53	2	.103	1.8.24	5.05	2	.079
1.8.3	4.02	2	.133	1.8.25	3.46	2	.177
1.8.4	4.00	2	.135	1.8.26	2.06	2	.356
1.8.5	0.95	2	.618	1.8.27	0.78	2	.676
1.8.6	4.90	2	.086	1.8.28	5.19	2	.074
1.8.7	1.37	2	.501	1.8.29	1.38	2	.499
1.8.8	4.81	2	.090	1.8.30	12.33	2	.002*
1.8.9	3.23	2	.198	1.8.31	1.72	2	.421
1.8.10	1.80	2	.405	1.8.32	0.58	2	.746
1.8.11	2.91	2	.232	1.8.33	3.02	2	.220
1.8.12	0.33	2	.847	1.8.34	1.97	2	.371
1.8.13	0.21	2	.896	1.8.35	0.40	2	.818
1.8.14	11.36	2	.003*	1.8.36	0.24	2	.886
1.8.15	14.00	2	.000*	1.8.37	1.15	2	.561
1.8.16	3.00	2	.222	1.8.38	3.63	2	.162
1.8.17	4.92	2	.085	1.8.39	2.86	2	.413
1.8.18	0.24	2	.883	1.8.40	0.08	2	.957
1.8.19	1.28	2	.526	1.8.41	0.65	2	.719
1.8.20	2.76	2	.250	1.8.42	6.48	2	.039*
1.8.21	1.10	2	.575	1.8.43	6.59	2	.037*
1.8.22	14.22	2	.000*				

KEY

SCS = cell sizes too small for chi square purposes

* = significant x^2 value

N.B. Hypotheses are numbered according to placement of belief item on Teacher Opinionnaire (Appendix 3)

2.8 Hypothesis 1.8

Hypothesis 1.8 (1.8.1 to 1.8.43) asserted that there would be no significant difference in respect of (43) held beliefs among teachers who were grouped according to the type of catchment area (rural or urban) of the school at which they were based. Table 7.16 shows that 37 out of 43 null hypotheses were accepted. Hypotheses 1.8.14, 1.8.15, 1.8.22, 1.8.30, 1.8.42 and 1.8.43 were rejected; the testing of these hypotheses are given in more detail below.

Hypothesis 1.8.14 (subsumed under $H^{0}1.8$) stated that there was no significant difference in respect of held beliefs about the need to direct most learning activities among teachers who were grouped according to the type of catchment area of the school. The frequency distribution of teachers according to rural-urban catchment area and beliefs about direction is reported in Table 7.17. A significant x^2 value of 11.36 was reported and so hypothesis 1.8.14 was rejected.

Table 7.17 Rural-urban teachers: frequency distribution according to beliefs about direction (n=235)

Need to direct most learning	Rural Teachers	Urban Teachers	Total
Agree	42	61	103
Cannot say	17	14	31
Disagree	25	76	101
Total	84	151	235

$x^2 = 11.36$; df = 2; $p<.003$

Hypothesis 1.8.15 (subsumed under $H^0 1.8$) stated that there was no significant difference in respect of held beliefs about the tolerance of pupils' ideas among teachers who were grouped according to the type of catchment area of the school. The frequency distribution of teachers according to rural-urban catchment area and beliefs about the tolerance of pupils' ideas is reported in Table 7.18. A significant x^2 value of 14.00 was recorded and so hypothesis 1.8.15 was rejected.

Table 7.18 Rural-urban teachers: frequency distribution according to beliefs about the use of pupil ideas (n=235)

All pupils' ideas should be tolerated	Rural Teachers	Urban Teachers	Total
Agree	51	125	176
Cannot say	12	10	22
Disagree	21	16	37
Total	84	151	235

$x^2 = 14.00$; df = 2; $p<.000$

Hypothesis 1.8.22 (subsumed under $H^0 1.8$) asserted that there was no significant difference in respect of held beliefs about the likely behaviour of pupils when confronted with novel learning situations among teachers who were grouped according to the type of catchment area of the school. The frequency distribution of teachers according to rural-urban catchment area and beliefs about the likely behaviour of pupils is reported in Table 7.19. A significant x^2 value of 14.22 was reported and so hypothesis 1.8.22 was rejected.

Table 7.19 Rural-urban teachers: frequency distribution according to beliefs about the likely behaviour of pupils (n=235)

Pupils tend to behave well	Rural Teachers	Urban Teachers	Total
Agree	51	124	175
Cannot say	18	11	29
Disagree	15	16	31
Total	84	151	235

$x^2 = 14.22$; df = 2; $p<.000$

Hypothesis 1.8.30 (subsumed under $H^0 1.8$) stated that there was no significant difference in respect of held beliefs about drama as a means of intrinsic learning motivation among teachers who were grouped according to the type of catchment area of the school. The frequency distribution of teachers according to rural-urban catchment area and beliefs about drama as an intrinsic learning motivator is reported in Table 7.20. A significant x^2 value of 12.33 was reported so hypothesis 1.8.30 was rejected.

Table 7.20 Rural-urban teachers: frequency distribution according to beliefs about drama as a learning motivator

(n=235)

Drama is a valuable intrinsic learning motivator	Rural Teachers	Urban Teachers	Total
Agree	46	116	162
Cannot say	25	24	49
Disagree	13	11	24
Total	84	151	235

$x^2 = 12.33$; df = 2; $p<.002$

Hypothesis 1.8.42 (subsumed under $H^0 1.8$) stated that there was no significant difference in respect of held beliefs about drama as a stimulus for pupil self discipline among teachers who were grouped according to the type of catchment area of the school. The frequency distribution of teachers according to rural-urban catchment area and beliefs about drama and self-discipline of pupils is reported in Table 7.21. A significant x^2 value of 6.48 was reported so hypothesis 1.8.42 was rejected.

Table 7.21 Rural-urban teachers: frequency distribution according to beliefs about drama as a means of practicing self-discipline (n=235)

Drama is a chance for all pupils to practice self-discipline	Rural Teachers	Urban Teachers	Total
Agree	54	120	174
Cannot say	22	23	45
Disagree	8	8	16
Total	84	151	235

$x^2 = 6.48$; df = 2; $p<.03$

Hypothesis 1.8.43 (subsumed under $H^01.8$) stated that there was no significant difference in respect of held beliefs about drama as a facilitator of pupil mobility among teachers who were grouped according to the type of catchment area of the school. The frequency distribution of teachers according to rural-urban catchment area and beliefs about drama as a facilitator of pupil mobility is reported in Table 7.22. A significant x^2 value of 6.59 was reported so hypothesis 1.8.43 was rejected.

Table 7.22 Rural-urban teachers: frequency distribution according to beliefs about drama as a facilitator of pupil mobility (n=235)

Drama facilitates pupil mobility	Rural Teachers	Urban Teachers	Total
Agree	58	118	176
Cannot say	9	20	29
Disagree	17	13	30
Total	84	151	235

$x^2 = 6.59$; df = 2; $p<.03$

2.8.1 Discussion

Six differences of belief found between teachers who worked in rural and those who worked in urban schools, accounted for most group variation among respondents.

A greater percentage of urban teachers, more so than their rural colleagues, believed that pupils are capable of self-discipline when faced with novel learning situations; that drama is a means by which pupils may exercise self-discipline; that drama is a welcome way for pupils to be mobile in the classroom; that drama is promotive of learning motivation in pupils; and that teachers should tolerate pupil ideas even if they differ from their own.

Moreover, most rural teachers believed that teachers should direct most learning activities because they know more than the child. Conversely, most urban teachers did not believe that the majority of learning should be teacher directed.

It is seen that the belief differences of rural and urban teachers are concerned with the basic nature of pupils, i.e., their abilities for self-discipline and intrinsic learning motivation, and the extent to which teacher direction is deemed necessary. On these matters, urban teachers appear to hold less conservative views about pupils than their rural colleagues.

Table 7.23 Choice of drama option and teacher beliefs: summary of results of hypotheses testing (n=235)

H^o	x^2	df	p	H^o	x^2	df	p
1.9.1	15.35	14	.354	1.9.23	10.80	14	.701
1.9.2	15.60	14	.338	1.9.24	-------SCS--------		
1.9.3	14.67	14	.400	1.9.25	16.44	14	.286
1.9.4	11.65	14	.633	1.9.26	10.20	14	.747
1.9.5	18.81	14	.172	1.9.27	13.33	14	.500
1.9.6	8.51	14	.861	1.9.28	8.62	14	.854
1.9.7	12.87	14	.536	1.9.29	9.88	14	.770
1.9.8	6.14	14	.962	1.9.30	-------SCS--------		
1.9.9	7.48	14	.914	1.9.31	-------SCS--------		
1.9.10	10.16	14	.750	1.9.32	9.33	14	.809
1.9.11	-------SCS--------			1.9.33	-------SCS--------		
1.9.12	13.68	14	.473	1.9.34	-------SCS--------		
1.9.13	14.20	14	.434	1.9.35	19.02	14	.164
1.9.14	19.35	14	.151	1.9.36	-------SCS--------		
1.9.15	21.06	14	.100	1.9.37	9.27	14	.813
1.9.16	12.86	14	.537	1.9.38	15.53	14	.342
1.9.17	12.48	14	.567	1.9.39	19.11	14	.577
1.9.18	-------SCS--------			1.9.40	-------SCS--------		
1.9.19	15.63	14	.336	1.9.41	17.45	14	.232
1.9.20	22.47	14	.069	1.9.42	21.75	14	.083
1.9.21	14.62	14	.404	1.9.43	-------SCS--------		
1.9.22	16.57	14	.279				

KEY

SCS = cell sizes too small for chi square purposes

N.B. Hypotheses are numbered according to placement of belief item on Teacher Opinionnaire (Appendix 3)

2.9 Hypothesis 1.9

Hypothesis 1.9 (1.9.1 to 1.9.43) asserted that there would be no significant difference in respect of (43) held beliefs among teachers who were grouped according to choice of drama option. Table 7.23 shows that 33 out of 43 null hypotheses were accepted. Hypotheses 1.9.11, 1.9.18, 1.9.24, 1.9.30, 1.9.31, 1.9.33, 1.9.34, 1.9.36, 1.9.40, and 1.9.43 were not tested due to inadequate cell sizes for chi square purposes.

2.9.1 Discussion

Given the views of many theorists, regarding different approaches to drama, it is surprising that teachers grouped according to their drama choices failed to differ on any of the belief items. Implicit within much of the drama literature is the notion that drama options such as theatre and child improvisation are derived from polarised viewpoints regarding the respective roles of teacher and learner. Child improvisation is deemed to be based on child-centred views of the teacher and pupils. Therefore, it is interesting to observe that these potential differences of belief did not eventuate.

3. A SUMMARY OF FINDINGS RELATING TO THE TEACHER BELIEF CLIMATE

It is evident from the findings reported here that most teacher beliefs, constituting the Climate of Opinion, were not ordered along a Flexist (open) - Fixist (closed) dimension of dispositions. Instead we found a high consensus of teacher opinion on four-fifths of all Opinionnaire items. This finding serves to indicate the presence of one major, aggregated set of teacher beliefs, rendering a common view of the teacher's 'professional self'. This view of 'professional self' was seen to prevail across most personal and environmental characteristics of teachers. It is the shared beliefs of teachers which are likely to provide a reference point in classrooms and schools when decisions about what teachers 'should' be doing come to be made. Even if this agreed set of beliefs is not put into practice, it is likely to hold consequences for most, if not all, teacher activity - and subsequently influence the educational outcomes of pupils.

On the face of it, the Climate of Teacher Opinion would appear to possess a number of characteristics usually associated with child-centred educational ideologies. For instance, teachers believed that they should not be formal in their dealings with children; that educational aims should not be limited to cognitive aspects of the curriculum; that the use of pupil ideas should be openly

welcomed; and, that integrated learning practices have merit. However, it was also noted that the teacher sample believed that pupils prefer dependence upon the teacher to autonomy; sought a high degree of content orientation (syllabus-boundness); desired to plan work in great detail; and liked to predetermine educational goals and purposes well in advance. It would appear from these beliefs that teachers are more inclined towards a pragmatic, rather than a child-centred or teacher-centred, Climate of Opinion. As a consequence, it may well be that pupil ideas are only tolerated to the extent that they are in harmony with the teacher's declared goals of work content.

In reference to colleague support, the finding that many beliefs were shared by teachers would seem to suggest a potential degree of mutual supportiveness among teachers. Moreover, it is likely that the collective profile of teacher beliefs will be advanced and reinforced by teachers at both a formal and informal level.

In respect of low consensus beliefs among teachers, respondents are seen to differ on one fifth of Opinionnaire items. These items concerned the use of pupil competition as a means of extrinsic learning motivation; the use of teacher direction; the reliance upon self for opinions and ideas; adherence to the school timetable; and, the teacher's need to be submissive to the authority of superordinates. These particular differences are seen to underlie varied

perceptions about the role of the teacher as a director, a source of ideas, and an autonomous being who may or may not keep to the school timetable. Teachers also differed regarding pupils and the need for extrinsic learning motivation. Moreover, these differences may be based upon particular teacher-role needs within specific pupil, principal, inspector contexts.

As with high consensus beliefs, low consensus beliefs may also have a strong influence upon teacher behaviour and the outcomes of pupils. The mere fact that teachers vary in certain beliefs is not necessarily related to the importance or unimportance of those beliefs in the scheme of things. Thus teachers who hold particular beliefs about direction and the nature of pupils are likely to behave in a different way and engender different ends, from colleagues who hold other dispositions regarding these matters. These differences can be important.

Overall, the degree of teacher consensus on beliefs about drama ranged between 74% and 94% across all drama items. It becomes clear, in principle at least, that drama may be seen by many teachers as an acceptable part of the school curriculum. This is not to suggest that teachers will necessarily put their beliefs into practice, but rather they are potentially accepting of its use. This observation is supported by the degree of apparent 'fit' between teacher beliefs about teaching and allied beliefs about drama. Some examples of belief 'fit' are:

(1) 91% of teachers believed that they should have set targets of work content which they strive to complete in a year. Allied to this view is the common belief that drama has sufficient content (93% of sample) and enough structure (92% of sample) to warrant its inclusion in the work content of the classroom.

(2) 83% of teachers believed in the value of integrated approaches to learning, while 84% of the sample believed that drama is an ideal way of stimulating these strategies.

(3) 75% of teachers believed that pupil ideas should always be tolerated and 92% of the sample thought that drama was a good opportunity for pupils to use their own ideas.

The findings suggest that drama may be accepted by teachers due to its apparent compatibility with other high consensus beliefs. Where consensus on teacher beliefs is low, but views about drama are shared by others, there may be consequences for both drama doing and the teacher's ability to be consistent between beliefs and action. Drama is not usually a compulsory feature of the school timetable and so teachers are generally free to pursue its use in any way they see fit. Teachers who hold the belief that

competition between pupils leads to higher standards of learning might well operate drama in a different way, and achieve different ends, from colleagues who do not share this view. Thus, even though a belief is not shared by other teachers, the fact that teachers hold the belief may give rise to specific teacher behaviour likely to influence the educational outcomes of pupils.

Given the overall pragmatic nature of the Teacher Belief Climate, and positive attitudes towards drama per se, one might be forgiven for thinking that drama is a settled issue on the school timetable. However, a number of findings, when taken together, suggest that drama remains a matter of contention among teachers.

4. THE TEACHER BELIEF CLIMATE: ISSUES WHICH GAVE IMPETUS TO THE PRESENT WORK

Even though teachers were seen to share common views about the uses and benefits of drama, it is notable that these views were expressed with specific kinds of drama in mind. On the Opinionnaire teachers indicated those drama options which they professed doing.

Results of the drama option survey, discussed more fully in Chapter Eight, Section 1, show that teachers were far less united on their drama choices than they had been on beliefs about drama per se. So, although teachers as a group agreed on the value of drama, they disagreed on the

particular means that should be employed to meet their beliefs and achieve desired pupil outcomes. Teachers chose the following types of drama - in rank order:

1. Role play - selected by 26% of the teacher sample
2. Theatre - selected by 22% of the teacher sample
3. Child drama - selected by 21% of the teacher sample
4. Mime - selected by 16% of the teacher sample
5. Drama games - selected by 15% of the teacher sample

From a theoretical standpoint, different drama options demand specific kinds of organisational strategies and are based on particular views of teacher and pupil roles respectively. Yet, when beliefs are examined in the light of teacher drama choices, it is seen that the sample do not differ on any of the belief items.

One reason for this lack of differentiation among the sample might be that teachers exhibit a lack of discernment when they come to select a kind of drama which is compatible with their beliefs about drama or teaching. At this point, it is reasonable to assume that some drama options are going to be more in line with teacher beliefs than others. For example, 92% of teachers believed that drama per se provided a chance for pupils to use their own ideas. It is likely that this chance may be more facilitated by child drama than theatre, since the latter is often based on adult scripts and adult production. There may well be exceptions to this common notion. Teachers may modify or distort their chosen

drama option so that the result may be an increase or decrease in the use of pupil ideas. Nevertheless, it may be seen that regardless of any modifications, some drama options may lend themselves more effectively to the use of pupil ideas than others.

In terms of teacher beliefs and drama 'compatibility', some teachers may feel it more important to espouse the shared view of teacher role than to be 'successful' at doing drama. For instance, given that most teachers believed that they should have set work targets and achieve a set work quota, it follows that drama may have been selected on the basis of content 'fit'. In this instance it may be more pragmatic to employ set drama games as part of a prescribed theme than it is to operate child drama derived solely from pupil ideas.

A fundamental observation is that teachers are likely to choose the kind of drama they do because they 'believe' that it is capable of providing the means to achieve desired pupil ends. Alternatively, they may choose a drama option they find possible to operate in the light of other held beliefs about, e.g. pupils and colleagues. Either way, it is likely that some drama options may prove more viable than others in meeting teacher beliefs and pupil outcomes.

Thus, given the high level of teacher consensus on many beliefs, and the allied differences on drama choices, it was decided to investigate the viability of drama options in

achieving teacher intentions. Moreover, it was also necessary to check on the extent to which teachers behaved in accord with their professed beliefs. It was thought that pupil outcome differences, if any, might be explained in terms of both drama choices and the belief-behaviour consistency of teachers. It was further thought that a teacher's ability to be consistent between held beliefs and behaviour might be more relevant for some kinds of drama than others.

In overall terms the Climate of Teacher Opinion consisted of predominantly shared beliefs which included favourable attitudes towards the use of drama in schools. Furthermore, although teachers agreed upon the value of 'drama', they professed to using different drama options to achieve intended pupil outcomes. What happens to pupil outcomes when different drama options are employed in order to achieve the same ends?

The following chapter aims to answer this and other questions relating to the drama choices of teachers and pupil outcomes.

CHAPTER EIGHT

ANALYSIS OF DATA RELATING TO DRAMA CHOICES OF TEACHERS AND PUPIL OUTCOMES

CHAPTER EIGHT

ANALYSIS OF DATA RELATING TO DRAMA CHOICES OF TEACHERS AND PUPIL OUTCOMES

INTRODUCTION

This chapter has two main aims. The first is to test hypotheses relating to actual and ideal drama choices of the teacher sample (n=235). It is necessary to identify the extent to which teachers believed that they were able to pursue their preferred drama choices.

Chi square was used as an appropriate measure of association between actual and ideal drama choices of teachers. An examination is made of the actual and ideal drama choices of the total sample (n=235); this is followed by an analysis of drama choices in relation to teacher characteristics. These characteristics of teachers are age, sex, type of training, length of teacher training, length of teacher experience, grade of pupils taught, size of school and catchment area of school. Rather than examine each teacher characteristic per se (e.g. sex of teacher), separate facets of teacher characteristics are examined in relation to actual and ideal drama choices of teachers (e.g. males and females). This procedure enables an analysis to be made of each teacher facet in relation to the overall trend of drama choices of the total teacher sample.

The second aim of the chapter is to test hypotheses in relation to drama choices and pupil outcomes. Findings derived from an analysis of the Teacher Belief Climate suggested that most of the teacher sample accepted 'drama' as a viable feature of the primary school curriculum. However, the term 'drama' is open to a wide variety of interpretations on the part of teachers and theorists alike. Thus the word 'drama' may be used in reference to role playing, theatre, or any other kind of dramatic activity. Given the overall opinion of teachers that 'drama works', we need to show which kinds of drama 'work' and with what ends in mind. There is an abundance of literature concerning the kind(s) of drama that teachers 'should' be doing in schools. Most writers appear to agree with the recommendations of the Plowden Report (1967) namely, that plays with an audience (theatre) have no place in the primary school. Nevertheless, about 1 in 5 of the present teacher sample <u>believed</u> that the use of theatre <u>can</u> promote desired ends. For a variety of reasons, some of which are proffered in Chapter Two, there has been very little empirical evidence to support or refute beliefs regarding the viability of different drama options. It has been noted in the present sub-sample of teachers (n=16) that all shared common drama aims, but used different means by which these purposes might be achieved, that is, dramatic play, theatre

and drama exercise. There is a need to determine how viable each drama option is in serving to promote significant pupil gains on selected educational outcomes (verbal creativity, figural creativity, empathy, self-esteem and academic self-image) between Time A and Time B - a period of 9 weeks.

Explanations of findings relating to drama choices and pupil outcomes are facilitated by data derived from the Drama Inventory; this instrument was used to observe teacher-pupil behaviour in drama.

A start is made with the tabulation of data and testing of hypotheses relating to actual and ideal drama choices of teachers (n=235).

1. HYPOTHESES RELATING TO ACTUAL AND IDEAL DRAMA CHOICES OF TEACHERS (n=235)

1.1 Hypothesis 2.0

Hypothesis 2.0 stated that there was no significant difference between actual drama choices (the kind of drama teachers are able to do) and ideal drama choices (the kind of drama that teachers would like to do) of the total teacher sample (n=235). This hypotheses was tested with data obtained from the Teacher Opinionnaire. Chi square was used as an appropriate measure of association between actual and ideal drama choices. The frequency distribution of teachers according to actual and ideal drama choices is

reported in Table 8.1. The observed frequency distribution used in the Chi-square procedure was based on the ideal drama choices of teachers and is indicated in parenthesis. The x^2 value for the distribution was significant at the .005 level; Hypothesis 2.0, expressed in the null form, was therefore rejected.

Table 8.1 Frequency distribution of the total teacher sample according to actual and ideal drama choices (n=235)

	Theatre	Role Play	Mime	Drama Games	Dramatic Play	Total
Actual Choice (O)	51	61	38	36	49	235
Ideal Choice (E)	(63)	(37)	(23)	(37)	(75)	(235)

$x^2 = 106.90$; df = 4; $p<.005$

1.1.1 Discussion

In terms of actual drama choice, teachers stated that they used (in rank order): role playing (26%), theatre (22%), dramatic play (21%), mime (16%) or drama games (15%). In respect of the ideal drama preferences of teachers, these were (in rank order): dramatic play (32%), theatre (27%), role playing (16%), drama games (16%) or mime (10%).

More teachers would like to have used dramatic play or theatre, but believed that it was not possible to employ these options. A number of teachers who used role playing

or mime preferred other drama options, but believed that they were unable to pursue them.

Overall, 58% of the teacher sample believed that they were unable to pursue their ideal drama choices. This finding is particularly pertinent when one considers that, theoretically at least, there are few constraints placed upon the drama choices of teachers. A more detailed consideration of these findings is given in Section 2 of the present chapter following the testing of hypotheses relating to selected teacher characteristics and drama choices of teachers. It is necessary to show the extent to which the drama preferences of teachers grouped according to certain selected characteristics serve to reflect actual and ideal drama choices of the total teacher sample outlined above. Age of teacher is the first teacher characteristic to be analysed in respect of actual and ideal drama choices of teachers.

1.2 Hypotheses 2.1.1, 2.1.2 and 2.1.3

Hypothesis 2.1.1 asserted that there was no significant difference between actual and ideal drama choices of 20 to 30 year old teachers. The frequency distribution of 20 to 30 year old teachers according to actual (observed frequencies) and ideal (expected frequencies) drama choices is reported in Table 8.2. The x^2 value of the distribution was significant at the .005 level; Hypothesis 2.1.1 expressed in the null form was therefore rejected.

Hypothesis 2.1.2 stated that there was no significant difference between actual and ideal drama choices of 31 to 40 year old teachers; this hypothesis was not tested due to inadequate cell size for chi square procedures.

Hypothesis 2.1.3 asserted that there was no significant difference between actual and ideal drama choices of teachers aged 41 years or more. The frequency distribution of 41 years plus teachers according to drama choices (actual and ideal) is reported in Table 8.3. The x^2 value of the distribution failed to reach significance at the alpha level of .05 and so null Hypothesis 2.1.3 was accepted.

Table 8.2 Frequency distribution of 20 to 30 year old teachers according to actual and ideal drama choices (n=117)

	Theatre	Role Play	Mime	Drama Games	Dramatic Play	Total
Actual Choice (O)	24	32	18	20	23	117
Ideal Choice (E)	(38)	(22)	(8)	(15)	(34)	(117)

$x^2 = 27.40$; df = 4; $p<.005$

Table 8.3 Frequency distribution of teachers aged 41 years or more according to actual and ideal drama choices (n=59)

	Theatre	Role Play	Mime	Drama Games	Dramatic Play	Total
Actual Choice (O)	9	16	13	9	12	59
Ideal Choice (E)	(10)	(9)	(12)	(8)	(20)	(59)

$x^2 = 8.94$; df = 4; p n.s.

1.2.1 Discussion

In respect of actual drama choices the youngest group of teachers (20 to 30 years) stated that they used (in rank order): role play (27%), theatre (20%), dramatic play (20%), drama games (18%) or mime (15%). With regard to ideal drama choices, this youngest age group wished to use (in rank order): theatre (32%), dramatic play (29%), role playing (19%), drama games (13%) or mime (7%). There was a statistically significant difference between actual and ideal drama choices of the 20-30 year old group of teachers. More teachers wanted to do theatre or dramatic play but found that this was not possible. A number of teachers who used role playing preferred other drama options but felt unable to pursue them. The drama choices of the youngest age group serves to reflect the overall trend of teachers' drama choices away from role playing and mime and more towards theatre or dramatic play.

Although no significant difference was reported between actual and ideal drama choices of the oldest age group of teachers, Table 8.3 suggests a desired move on the part of these teachers away from role playing and more towards dramatic play.

1.3 Hypotheses 2.2.1 and 2.2.2

Hypothesis 2.2.1 stated that there was no significant difference between actual and ideal drama choices of female teachers. The frequency distribution of female teachers according to actual and ideal drama choices is given in Table 8.4. The x^2 value of the distribution was significant at the .005 level and so null Hypothesis 2.2.1 was rejected.

Hypothesis 2.2.2 asserted that there was no significant difference between actual and ideal drama choices of male teachers. This hypothesis was not tested due to inadequate cell sizes for chi square purposes.

Table 8.4 Frequency distribution of female teachers according to actual and ideal drama choices (n=164)

	Theatre	Role Play	Mime	Drama Games	Dramatic Play	Total
Actual Choice (O)	23	47	29	32	33	164
Ideal Choice (E)	(38)	(26)	(20)	(29)	(51)	(164)

$x^2 = 33.59$; df = 4; $p<.005$

1.3.1 Discussion

In terms of actual drama choices female teachers stated that they used (in rank order): role playing (29%), dramatic play (20%), drama games (19%), mime (18%) or theatre (14%). With regard to ideal drama preferences, female teachers wanted to do (in rank order): dramatic play (31%), theatre (23%), drama games (18%), role playing (16%) or mime (12%). There was a statistically significant difference between actual and ideal drama preferences of female teachers. More females wished to do dramatic play or theatre but found that this was not possible. A number of female teachers who used role playing or mime preferred other drama options but felt unable to pursue them. Female teachers constituted almost 70% of the total teacher sample and so the pattern of their drama preferences was very similar to that reported for the total teacher sample (n=235).

1.4 Hypotheses 2.3.1, 2.3.2 and 2.3.3

Hypothesis 2.3.1. stated that there was no significant difference between actual and ideal drama choices of teachers who were infant trained. The frequency distribution of infant trained teachers according to actual and ideal drama choices is reported in Table 8.5. The x^2 value of the distribution was significant at the .005 level and so null Hypothesis 2.3.1 was rejected.

Hypothesis 2.3.2 asserted that there was no significant difference between actual and ideal drama choices of teachers who were infant-primary trained. This hypothesis was not tested due to inadequate cell sizes of observed frequencies for chi square purposes.

Hypothesis 2.3.3 stated that there was no significant difference between actual and ideal drama choices of teachers who were primary trained. The frequency distribution of primary trained teachers according to actual and ideal drama preferences is reported in Table 8.6. A significance level of .005 was reported for the x^2 distribution and so null Hypothesis 2.3.3 was rejected.

Table 8.5 Frequency distribution of infant trained teachers according to actual and ideal drama choices (n=57)

	Theatre	Role Play	Mime	Drama Games	Dramatic Play	Total
Actual Choice (O)	9	20	5	14	9	57
Ideal Choice (E)	(13)	(8)	(7)	(13)	(16)	(57)

$x^2 = 22.87$; df = 4; $p<.005$

Table 8.6 Frequency distribution of primary trained teachers according to actual and ideal drama choices (n=139)

	Theatre	Role Play	Mime	Drama Games	Dramatic Play	Total
Actual Choice (O)	32	26	25	16	40	139
Ideal Choice (E)	(36)	(24)	(11)	(21)	(47)	(139)

$x^2 = 20.64$; df = 4; $p<.005$

1.4.1 Discussion

Teachers who were infant trained stated that they used (in rank order): role playing (35%), drama games (24%), dramatic play (16%), theatre (16%) or mime (9%). Infant trained teachers wished to do (in rank order) dramatic play (28%), theatre (23%), drama games (23%), role playing (14%), or mime (12%). There was a statistically significant difference between actual and ideal drama preferences of infant trained teachers. Infant trained teachers wished to do more dramatic play, theatre or drama games but believed that this was not possible. A number of infant trained teachers who used role playing or mime preferred other drama options but believed that they were unable to pursue them.

Primary trained teachers (n=139) stated that they used (in rank order): dramatic play (29%), theatre (23%), role playing (19%), mime (18%) or drama games (11%). The ideal drama preferences of primary trained teachers were (in rank order): dramatic play (34%), theatre (26%), role playing

(17%), drama games (15%) or mime (8%). There was a statistically significant difference between the actual and ideal drama preferences of primary teachers. More primary trained teachers wanted to do dramatic play, drama games or theatre but indicated that this was not possible. A number of teachers who used role playing or mime preferred other drama options but believed that they were unable to pursue them.

1.5 Hypotheses 2.4.1, 2.4.2 and 2.4.3

Hypothesis 2.4.1 asserted that there was no significant difference between actual and ideal drama choices of two year trained teachers. The frequency distribution of two year trained teachers according to actual and ideal drama choices is reported in Table 8.7. The x^2 value of the distribution was significant at the .005 level and so null Hypothesis 2.4.1 was rejected.

Hypothesis 2.4.2 stated that there was no significant difference between actual and ideal drama choices of teachers who were three year trained. The frequency distribution of three year trained teachers in respect of actual and ideal drama choices is given in Table 8.8. The x^2 value of the distribution was significant at the .05 level and so null Hypothesis 2.4.2 was rejected.

Hypothesis 2.4.3 stated that there was no difference between actual and ideal drama choices of four year trained teachers; it was not tested due to the presence of inadequate cell sizes for chi square procedures.

Table 8.7 Frequency distribution of two year trained teachers according to actual and ideal drama choices (n=124)

	Theatre	Role Play	Mime	Drama Games	Dramatic Play	Total
Actual Choice (O)	29	31	19	17	28	124
Ideal Choice (E)	(33)	(16)	(14)	(21)	(40)	(124)

$x^2 = 20.68$; df = 4; $p<.005$

Table 8.8 Frequency distribution of three year trained teachers according to actual and ideal drama choices (n=89)

	Theatre	Role Play	Mime	Drama Games	Dramatic Play	Total
Actual Choice (O)	20	24	10	18	17	89
Ideal Choice (E)	(23)	(17)	(9)	(12)	(28)	(89)

$x^2 = 10.69$; df = 4; $p<.05$

1.5.1 Discussion

Teachers who were 2 year trained stated that they used (in rank order): role playing (25%), theatre (23%), dramatic play (23%), mime (15%) or drama games (14%). Ideally 2 year trained teachers wished to do (in rank order): dramatic play (32%), theatre (27%), drama games (17%), role playing (13%) or mime (11%). There was a statistically significant

difference between the actual and ideal drama preferences of 2 year trained teachers. As with the overall pattern of actual and ideal drama choices of teachers (n=235) reported in Table 8.1, more 2 year trained teachers wanted to teach theatre, drama games or dramatic play and fewer wished to teach role playing or mime.

Three year trained teachers (n=89) stated that they were doing (in rank order): role playing (27%), theatre (23%), drama games (20%), dramatic play (19%) or mime (11%). They wished to teach (in rank order): dramatic play (31%), theatre (27%), role playing (19%), drama games (13%) or mime (10%). As Table 8.8 shows, there was a significant difference between the actual and ideal drama choices of three year trained teachers. The desire for more three year trained teachers to have taught dramatic play or theatre and less to have taught role playing or mime reflects the overall distribution of the drama choices of teachers (n=235) shown in Table 8.1. However, unlike the overall distribution of drama preferences of teachers (n=235), fewer three year trained teachers wanted to do drama games.

1.6 Hypotheses 2.5.1, 2.5.2 and 2.5.3

Hypothesis 2.5.1 asserted that there was no significant difference between actual and ideal drama choices of teachers with 1 to 10 years experience. The frequency distribution of teachers with 1 to 10 years of teaching

experience in respect of actual and ideal drama choices is reported in Table 8.9. The x^2 value of the distribution was significant at the .005 level so null Hypothesis 2.5.1 was rejected.

Hypothesis 2.5.2 stated that there was no significant difference between actual and ideal drama choices of teachers with 11 to 20 years of teaching experience. The frequency distribution of teachers with 11 to 20 years of teaching experience in respect of actual and ideal drama choices is given in Table 8.10. A significance level of .005 was reported for the distribution and so null Hypothesis 2.5.2 was rejected.

Hypothesis 2.5.3 asserted that there was no significant difference between actual and ideal drama choices of teachers with 21 or more years of teaching experience. This hypothesis was not tested due to inadequate cell sizes for chi square procedures.

Table 8.9 Frequency distribution of teachers with 1 to 10 years teaching experience according to actual and ideal drama choices (n=134)

	Theatre	Role Play	Mime	Drama Games	Dramatic Play	Total
Actual Choice (O)	28	36	23	22	25	134
Ideal Choice (E)	(41)	(24)	(11)	(20)	(38)	(134)

$x^2 = 27.76$; df = 4; $p<.005$

Table 8.10 Frequency distribution of teachers with 11 to 20 years teaching experience according to actual and ideal drama choices (n=71)

	Theatre	Role Play	Mime	Drama Games	Dramatic Play	Total
Actual Choice (O)	15	17	11	10	18	71
Ideal Choice (E)	(16)	(8)	(5)	(15)	(27)	(71)

$x^2 = 22.02$; df = 4; $p<.005$

1.6.1 Discussion

Teachers with 1 to 10 years of teaching experience stated that they were doing (in rank order): role playing (27%), theatre (21%), dramatic play (19%), mime (17%), or drama games (16%). Ideally these teachers wished to do (in rank order): theatre (30%), dramatic play (29%), role playing (18%), drama games (15%) or mime (8%). Table 8.9

shows that there was a statistically significant difference between actual and ideal drama choices of teachers with 1 to 10 years experience. The distribution of actual drama choices of teachers with least teaching experience is identical (in rank order) to the overall frequency distribution of drama choices of the total sample (n=235).

Teachers with 11 to 20 years experience professed that they were doing (in rank order): dramatic play (25%), role playing (24%), theatre (21%), mime (16%) or drama games (14%). Ideally these teachers wished to do dramatic play (38%), theatre (22%), drama games (21%), role playing (12%) or mime (7%). More teachers wanted to do dramatic play and drama games but indicated that this was not possible.

A number of teachers who used role playing or mime preferred other drama options but believed that they were unable to pursue them.

1.7 Hypotheses 2.6.1, 2.6.2 and 2.6.3

Hypothesis 2.6.1 asserted that there was no significant difference between actual and ideal drama choices of teachers with lower primary* pupils. The frequency distribution of teachers with lower primary pupils in

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* lower primary = Kinder, Grade 1 and Grade 2 pupils (5 to 8 year old)

respect of actual and ideal drama choices is reported in Table 8.11. A significance level of .005 was reported for the distribution and so null Hypothesis 2.6.1 was rejected.

Hypothesis 2.6.2 stated that there was no significant difference between actual and ideal drama choices of teachers with middle primary** pupils. Table 8.12 shows the frequency distribution of teachers with middle primary pupils with regard to actual and ideal drama choices. The x^2 value of the distribution was significant at the .005 level; null Hypothesis 2.6.2 was therefore accepted.

Hypothesis 2.6.3 stated that there was no significant difference between actual and ideal drama choices of teachers with upper primary*** pupils. This hypothesis was not tested due to inadequate cell sizes of observed frequencies for chi square purposes.

Table 8.11 Frequency distribution of teachers with lower primary pupils according to actual and ideal drama choices (n=104)

	Theatre	Role Play	Mime	Drama Games	Dramatic Play	Total
Actual Choice (O)	15	34	19	21	15	104
Ideal Choice (E)	(24)	(16)	(12)	(21)	(31)	(104)

$x^2 = 35.95$; df = 4; $p<.005$

** middle primary = Grade 3 and Grade 4 pupils (9 to 10 years old)

*** upper primary = Grade 5 and Grade 6 pupils (11 to 12 years old)

Table 8.12 Frequency distribution of teachers with middle primary pupils according to actual and ideal drama choices (n=74)

	Theatre	Role Play	Mime	Drama Games	Dramatic Play	Total
Actual Choice (O)	21	14	16	8	15	74
Ideal Choice (E)	(22)	(12)	(5)	(8)	(27)	(74)

$x^2 = 29.90$; df = 4; $p<.005$

1.7.1 Discussion

Teachers with lower primary pupils stated that they were doing (in rank order): role playing (33%), drama games (21%), mime (18%), theatre (14%), or dramatic play (14%). Ideally these teachers wanted to employ (in rank order): dramatic play (30%), theatre (23%), drama games (21%), role playing (15%), or mime (11%). There was a statistically significant difference between what teachers said they were doing in drama and ideally what they wanted to be doing in drama. More lower primary teachers wished to pursue theatre or dramatic play but did not find this possible. A number of teachers who used role playing or mime preferred other drama options but believed that they were unable to pursue them.

The desire for more teachers to do dramatic play or theatre and less teachers to do role playing or mime is consistent with the actual and ideal drama preferences of the total teacher sample (n=235).

Teachers with middle primary pupils stated that they were using (in rank order): theatre (28%), mime (22%), dramatic play (20%), role playing (19%), drama games (11%) or mime (7%). Teachers with middle primary pupils would like to have made more use of dramatic play and less use of mime.

1.8 Hypotheses 2.7.1, 2.7.2 and 2.7.3

Hypothesis 2.7.1 stated that there was no significant difference between actual and ideal drama choices of teachers in small schools. This hypothesis was not tested because cell sizes of observed frequencies were too small for chi square purposes.

Hypothesis 2.7.2 asserted that there was no significant difference between actual and ideal drama choices of teachers working in medium-sized schools. The frequency distribution of teachers working in medium-sized schools according to actual and ideal drama choices is reported in Table 8.13. The x^2 value of the distribution was significant at the .005 level and so null Hypothesis 2.7.1 was rejected.

Hypothesis 2.7.3 stated that there was no significant difference between actual and ideal drama choices of teachers in large schools. Table 8.14 shows the frequency distribution of teachers working in large schools in respect of actual and ideal drama choices. The x^2 value of the distribution was significant at the .005 level; null Hypothesis 2.7.3 was therefore rejected.

Table 8.13 Frequency distribution of teachers working in medium-sized primary schools according to actual and ideal drama choices (n=98)

	Theatre	Role Play	Mime	Drama Games	Dramatic Play	Total
Actual Choice (O)	23	34	14	15	12	98
Ideal Choice (E)	(30)	(18)	(12)	(16)	(22)	(98)

$x^2 = 20.78$; df = 4; $p<.005$

Table 8.14 Frequency distribution of teachers working in large primary schools according to actual and ideal drama choices (n=99)

	Theatre	Role Play	Mime	Drama Games	Dramatic Play	Total
Actual Choice (O)	14	16	20	18	31	99
Ideal Choice (E)	(23)	(17)	(9)	(14)	(36)	(99)

$x^2 = 18.84$; df = 4; $p<.005$

1.8.1 Discussion

Teachers working in medium-sized schools stated that they used (in rank order): role playing (35%), theatre (23%), drama games (15%), mime (14%) or dramatic play (13%). Ideally these teachers wished to teach (in rank order): theatre (31%), dramatic play (22%), role playing

(18%), drama games (16%) or mime (13%). Teachers in medium-sized schools wanted to use more theatre or dramatic play and less role playing.

Teachers working in large schools stated that they employed (in rank order): dramatic play (32%), mime (20%), drama games (18%), role playing (16%), or theatre (14%). Ideally these teachers wished to teach (in rank order): dramatic play (37%), theatre (23%), role playing (17%), drama games (14%) or mime (9%). Teachers in large primary schools wanted to use more theatre or dramatic play and employ less mime or drama games.

1.9 Hypotheses 2.8.1 and 2.8.2

Hypothesis 2.8.1 asserted that there was no significant difference between actual and ideal drama choices of rural teachers. The frequency distribution of rural teachers in respect of actual and ideal drama choices is reported in Table 8.15. The x^2 value of the distribution was significant at the .005 level and so null Hypothesis 2.8.1 was rejected.

Hypothesis 2.8.2 stated that there was no significant difference between actual and ideal drama choices of urban teachers. The frequency distribution of urban teachers in respect of actual and ideal drama preferences is given in Table 8.16. The x^2 value of the distribution was significant at the .01 level and so null Hypothesis 2.8.2 was rejected.

Table 8.15 Frequency distribution of rural primary teachers according to actual and ideal drama choices (n=84)

	Theatre	Role Play	Mime	Drama Games	Dramatic Play	Total
Actual Choice (O)	21	20	18	11	14	84
Ideal Choice (E)	(27)	(9)	(10)	(11)	(27)	(84)

$x^2 = 27.42$; df = 4; $p<.005$

Table 8.16 Frequency distribution of urban primary teachers according to actual and ideal drama choices (n=151)

	Theatre	Role Play	Mime	Drama Games	Dramatic Play	Total
Actual Choice (O)	30	41	20	25	35	151
Ideal Choice (E)	(37)	(28)	(13)	(26)	(47)	(151)

$x^2 = 14.20$; df = 4; $p<.01$

1.9.1 Discussion

Teachers working in rural schools stated that they used (in rank order): theatre (25%), role playing (24%), mime (21%), dramatic play (17%), or drama games (13%). Ideally they wished to teach (in rank order): theatre (32%), dramatic play (32%), drama games (13%), mime (12%) or role playing (11%). Teachers in rural schools wanted to operate more theatre or dramatic play and less mime or role playing.

Teachers working in urban schools claimed to be using (in rank order): role playing (27%), dramatic play (23%), theatre (20%), drama games (17%) or mime (13%). Urban teachers ideally wished to teach (in rank order): dramatic play (31%), theatre (24%), role playing (19%), drama games (17%) or mime (9%). In short, teachers in urban schools wished to use more dramatic play or theatre and less role playing or mime. Attention is now given to an overview of findings relating to actual and ideal drama choices of the sample of teachers (n=235).

2. AN OVERVIEW OF FINDINGS RELATING TO ACTUAL AND IDEAL DRAMA CHOICES OF TEACHERS (n=235)

There was a statistically significant difference between actual and ideal drama choices of the total sample of teachers (n=235). There was a desire on the part of the sample to do less role playing or mime and to do more dramatic play or theatre. It is notable that when teachers were categorised according to age, sex, type of teacher training, length of teacher training, length of teaching experience, grade of pupils taught, size of school and school catchment area, the overall pattern of ideal and actual drama choices remained the same. That is, fewer teachers wanted to do role play and mime while more would have preferred to operate either dramatic play or theatre.

The reasons why some teachers wished to move away from the use of mime or role playing are none too clear. One may only surmise that a number of teachers may have recognised

deficiencies in these two drama options that may have only been met by the use of either theatre or dramatic play. In terms of teacher beliefs there were no significant differences of opinion among professed users of mime or role playing. That is, there was no indication as to which beliefs might influence mime or role playing in particular. In reference to the use of mime, Hargreaves (1979) has pointed out that this particular option is facilitative of high teacher control. If this follows, then a desired move by some teachers from mime to dramatic play may be thwarted because the latter is not so susceptible to teacher control as the former.

In similar vein, observation of role playing in schools suggests that it can be derived predominantly from teacher rather than pupil sources. In a desired move from mime or role playing to dramatic play, it may follow that some teachers are unable to pursue their choice because of held beliefs about pupils. For instance, the Climate of Teacher Opinion showed that teachers were divided over the degree to which the work of pupils should be teacher directed. It is notable that both mime and role playing are likely to facilitate teacher direction more so than dramatic play. Teachers were also divided in respect of others relying upon them for ideas and opinions. Mime and role playing can be based solely on teacher ideas, whereas in order for plays to be 'child invented', they require the use of predominantly pupil ideas.

With reference to the use of theatre, some teachers may well lack, or feel that their pupils lack, the necessary expertise to use it 'successfully'. This may be particularly true of teachers who would like to do theatre with young pupils.

It is observable that, in terms of drama choices, the distribution of drama electives was related to the age of pupils being taught. Lower primary teachers stated they did (in rank order) role playing, drama games, mime, dramatic play or theatre. Teacher emphasis on drama games and role playing suggests a preoccupation with the child's initiation into aspects of social development. Both role playing and drama games tend to be associated with social order and set rules. In this instance teachers may have felt that young pupils were incapable of doing theatre or of inventing their own work.

Teachers of middle primary pupils professed to using (in rank order) theatre, mime, dramatic play, role playing or drama games. As mentioned earlier, mime is often, though not always, used as a means of 'silent control' by some teachers. However, it may also be that middle primary teachers find that mime assists in the development of pupil outcomes that are of value to them.

In the upper primary area of school, teachers state that they do (in rank order): theatre, dramatic play, role playing, drama games or mime. It is interesting to note the inversion of drama choices between the lower and upper part of the primary school. Findings suggest that as pupils move

through the primary school they are likely to experience less role playing or mime and more theatre or dramatic play. There is an indication that more teachers would like to do theatre or dramatic play with their pupils, but find that this is not possible in the light of perceptions about the abilities of pupils.

3. HYPOTHESES RELATING TO DRAMA CHOICES OF TEACHERS AND PUPIL OUTCOMES

The data used for the testing of hypothesis reported here was derived from the measurement of the five criterion pupil variables; that is, creativity (verbal and figural forms of the Torrance Tests of Creative Thinking), empathy (the Empathy Scale - self-invented), self-esteem (Coopersmith Self-esteem Inventory) and academic self-image (the Academic Self-image Scale).

The reader is reminded that all of the following are based on a sample (n=16)* that is small for reasons of necessity already outlined. However, the fact that much of the data obtained from the 16 teachers concerned was intensive and almost clinical in character does enable considerable confidence to be obtained in respect of the reported findings.

Prior to the testing of hypotheses relating to drama

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* The 16 teachers are distributed as follows: dramatic play (n=6); drama exercise (n=4); and theatre (n=6).

* In order to avoid possible confusion as to which units of measurement are under scrutiny, it is noted that the emphasis here is upon the sub-sample of 16 teachers and 370 pupils located within their respective intact classes.
Futhermore, analysis of this data, which lies beyond the scope of the present thesis, could allow for speculating an interaction between class size and teaching method. However, major reorganisation and perhaps some addition of new data could be required.

choices and pupil outcomes, it was necessary to determine if there were any significant gains or losses on each of the pupil measures between Time A and Time B for the total sub-sample of 16 teachers. Table 8.17 shows that there were no significant gains or losses on any of the five pupil measures between Time A and Time B - reported for the sub-sample of 16 teachers as a whole. This being the case, hypotheses 3.1 to 3.5 were subsequently tested, the results of which are reported in Sections 3.1 to 4 of this chapter.

Table 8.17 Sub-sample of 16 teachers: gains and losses of pupils on educational outcomes (n=370)

Pupil Measure	n of Pupils	TIME A Mean	s	TIME B Mean	s	Diff.	t value
Verbal creativity	370	50.10	9.67	50.13	9.33	0.03	-0.06
Figural creativity	370	49.82	8.17	49.96	8.47	0.14	-0.30
Empathy	370	16.89	3.53	17.01	3.71	0.12	-1.07
Academic Self-image	370	11.17	3.54	11.28	3.68	0.11	-1.02
Self-esteem	370	15.20	4.21	15.27	4.46	0.07	-0.75

(df = 369)

A t-test for correlated data was used to test all hypotheses relating to pupils' gains and losses on educational outcomes. All t-tests are two-tailed. The

alpha level for rejection of each null hypothesis was set at the .05 level of confidence.

3.1 Hypothesis 3.1

Hypothesis 3.1 asserted that there would be no significant gain or loss on a pupil measure of verbal creativity between Time A and Time B where dramatic play was used (3.1.1), where drama exercise was used (3.1.2), and where theatre was used (3.1.3). The three subsumed hypotheses were tested with data derived from the verbal form of the Torrance Tests of Creative Thinking (1962).

The results of the analysis relating to the drama choices of teachers and verbal creativity of pupils are reported in Table 8.18. In respect of dramatic play and verbal creativity of pupils (3.1.1), the t value of -3.60 was significant at the .000 level and so null Hypothesis 3.1.1 was rejected. With regard to drama exercise and verbal creativity of pupils (3.1.2), the t value of +4.56 was significant at the .000 level and so null Hypothesis 3.1.2 was rejected. In respect of theatre and the verbal creativity of pupils (3.1.3), the t value of -0.02 failed to achieve significance at the alpha level of .05 and so null Hypothesis 3.1.3 was accepted.

Table 8.18 Drama choices of teachers: respective gains and losses of pupils on a measure of verbal creativity (n of pupils = 370)

Drama Choice	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	Diff.	t value
Dramatic Play	155	50.54	9.94	52.63	10.63	2.09	-3.60*
Theatre	126	48.40	9.23	48.42	7.48	0.02	-0.02
Exercise	89	51.76	9.53	48.20	8.19	3.56	+4.56*
Total	370	50.10	9.67	50.13	9.33	0.03	-0.06

* $p<.000$ (two-tailed t-test)

3.1.1 Discussion

The preceding analysis revealed that teachers who used dramatic play (n=6) promoted significant pupil gains on a measure of verbal creativity. Teachers of drama exercise (n=4) promoted significant regression between O^1 and O^2 measures. Teachers of theatre (n=6) promoted neither significant gains nor losses on the pupil measure of verbal creativity.

Observation of drama suggests that pupils' chances of developing verbal creativity may have been greatly minimised, or denied in some cases. For instance, it was observed that teachers of theatre were unable (due to logistical reasons) to give all pupils a part to play, so that participation in any verbal pursuit was selective. One

assumes that the only pupils to develop language in an imaginative manner, via drama, would be those able to take part.

A further observation is that teachers of theatre used adult words/scripts, rather than the pupils' own words. This meant that even if pupils were given parts to play there were few apparent opportunities for them to be verbally creative. In respect of drama exercise, only teacher 'O' allowed pupils to talk, so that pupils of other drama exercise teachers had little chance, if any, to express themselves verbally. Only dramatic play teachers as a whole group allowed all pupils to talk when doing their own plays.

3.2 Hypothesis 3.2

Hypothesis 3.2 stated that there would be no significant gain or loss on a pupil measure of figural creativity between Time A and Time B where dramatic play was used (3.2.1), where drama exercise was used (3.2.2), and where theatre was used (3.2.3). The three subsumed hypotheses, 3.2.1, 3.2.2 and 3.2.3, were tested with data derived from the figural form of the Torrance Tests of Creative Thinking (1962).

The results of the analysis relating to the drama choices of teachers and figural (non-verbal) creativity of pupils are reported in Table 8.19. In respect of dramatic

play and figural creativity of pupils (3.2.1), the t value of -3.24 was significant at the .001 level and so null hypothesis 3.2.1 was rejected. With regard to drama exercise and figural creativity of pupils (3.2.2), the t value of +4.18 was significant at the .000 level and so null Hypothesis 3.2.2 was rejected. In respect of theatre and figural creativity of pupils (3.2.3) the t value of +0.63 failed to achieve significance at the set alpha level of .05 and so null Hypothesis 3.2.3 was accepted.

Table 8.19 Drama choices of teachers: respective gains and losses of pupils on a measure of figural creativity (n of pupils = 370)

Drama Choice	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	Diff.	t value
Dramatic Play	155	49.94	9.14	52.58	8.97	2.64	-3.24*
Theatre	126	49.20	7.06	48.85	8.97	0.35	+0.63
Exercise	89	50.51	7.87	46.98	6.49	3.53	+4.18**
Total	370	49.82	8.17	49.96	8.47	0.14	-0.30

* $p<.001$
** $p<.000$ (two-tailed t-test)

3.2.1 Discussion

The preceding analysis showed that teachers who used dramatic play (n=6) promoted significant pupil gains on a measure of figural creativity. Teachers of drama exercise (n=4) promoted significant pupil regression on a measure of figural creativity. Teachers of theatre (n=6) promoted neither significant gains nor losses on the pupil measure of figural creativity.

Observation of teachers doing dramatic play suggests that all pupils were given the opportunity to be figurally, or visually, creative in the imaginative construction and implementation of their own plays. Teachers who operated drama exercise appeared to give few opportunities for pupils to diverge from the teachers' own set views of drama ends. With regard to theatre, only a few, selected pupils were able to participate in the activity. As such the effect of theatre on the figural creativity of pupils (if any) would be restricted to those fortunate enough to take part.

3.3 Hypothesis 3.3

Hypothesis 3.3 stated that there would be no significant gain or loss on a pupil measure of empathy between Time A and Time B where dramatic play was used (3.3.1), where drama exercise was used (3.3.2), and where theatre was used (3.3.3). The three subsumed hypotheses, 3.3.1, 3.3.2, and 3.3.3, were tested with data derived from the Empathy Scale.

The results of the analysis relating to the drama choices of teachers and empathy of pupils are reported in Table 8.20. In respect of dramatic play and empathy of pupils (3.3.1) the t value of -2.17 was significant at the .03 level and so null Hypothesis 3.3.1 was rejected. With regard to drama exercise and empathy of pupils, the t value of -0.32 failed to achieve significance at the set alpha level of .05 and so null Hypothesis 3.3.2 was accepted. In respect of theatre and empathy of pupils, the t value of +0.70 failed to achieve significance at the alpha level of .05, therefore null Hypothesis 3.3.3 was accepted.

Table 8.20 Drama choices of teachers: respective gains and losses of pupils on a measure of empathy (n of pupils = 370)

Drama Choice	n of Pupils	TIME A Mean	s	TIME B Mean	s	Diff.	t value
Dramatic Play	155	16.98	3.32	17.36	3.70	0.38	-2.17*
Theatre	126	16.61	3.63	16.46	3.56	0.15	+0.70
Exercise	89	17.12	3.75	17.19	3.86	0.07	-0.32
Total	370	16.89	3.53	17.01	3.71	0.12	-1.07

* $p<.03$ (two-tailed t-test)

3.3.1 Discussion

Pupils who experienced dramatic play exhibited significant gains on the Empathy Scale. It is notable that teachers of dramatic play (n=6) allowed pupils to work in

self-appointed groups. It may be that the promotion of empathy might be more readily facilitated by placing pupils in social groupings. Teachers of drama exercise (n=4) and theatre (n=6) recorded no significant change in the empathic tendencies of pupils. Pupils working in the drama exercise mode were not allowed to communicate with each other.

Teachers of theatre appeared to provide only limited means by which empathy might be developed in pupils. Not all pupils were given a dramatic role, thus some pupils were not afforded an opportunity to 'see things from another person's point of view'.

3.4 Hypothesis 3.4

Hypothesis 3.4 asserted that there would be no significant gain or loss on a pupil measure of self-esteem between Time A and Time B where dramatic play was used (3.4.1), where drama exercise was used (3.4.2), and where theatre was used (3.4.3). The three subsumed hypotheses were tested with data derived from the Coopersmith Self-esteem Inventory (1967).

The results of the analysis relating to the drama choices of teachers and self-esteem of pupils are reported in Table 8.21. In respect of dramatic play and self-esteem of pupils (3.4.1), the t value of -1.13 failed to achieve significance at the alpha level of .05 and so null Hypothesis 3.4.1 was accepted. With regard to drama exercise and self-esteem of pupils (3.4.2), the t value of

-1.67 failed to reach the predetermined alpha level of .05 and so null Hypothesis 3.4.2 was accepted. In respect of theatre and self-esteem of pupils (3.4.3), the t value of +1.39 also failed to achieve significance at the .05 level, therefore null Hypothesis 3.4.3 was accepted.

Table 8.21 Drama choices of teachers: respective gains and losses of pupils on a measure of self-esteem (n of pupils = 370)

Drama Choice	n of Pupils	TIME A Mean	s	TIME B Mean	s	Diff.	t value
Dramatic Play	155	15.29	4.37	15.48	4.65	0.18	-1.13
Theatre	126	15.15	4.03	14.91	4.30	0.24	+1.39
Exercise	89	15.08	4.23	15.43	4.38	0.35	-1.67
Total	370	15.20	4.21	15.27	4.46	0.07	-0.75

3.4.1 Discussion

The preceding analysis revealed that teachers who used dramatic play, drama exercise or theatre failed to promote significant change on a pupil measure of self-esteem. This finding serves to support notions advanced by some theorists that self-esteem is a stable aspect of personality over short periods of time. Coopersmith (1967) notes that beliefs about the self tend to be highly resistant to change. It may be argued that nine weeks is a very short

period of time by which changes in pupil self-esteem might occur. Nevertheless, from the point of view of teachers who do theatre, nine weeks was seen as sufficient time in which to put on a dramatic performance and change the self-esteem of pupils.

A survey of literature suggests that an increase in self-esteem is often made by disadvantaged pupils, rather than more fortunate peers. In these instances a change in self-esteem may arise via one or more treatments, e.g., an Outward Bound Course. It may be that disadvantaged pupils have more room for improving their level of self-esteem than the non-disadvantaged pupils of the present teacher sample.

3.5 Hypothesis 3.5

Hypothesis 3.5 stated that there would be no significant gain or loss on a pupil measure of academic self-image between Time A and Time B where dramatic play was used (3.5.1), where drama exercise was used (3.5.2), and where theatre was used (3.5.3). The three subsumed hypotheses, 3.5.1, 3.5.2 and 3.5.3, were tested with data derived from the Academic Self-image Scale (Barker-Lunn, 1970).

The results of the analysis relating to the drama choices of teachers and academic self-image of pupils are reported in Table 8.22. In respect of dramatic play and self-image of pupils (3.5.1), the t value of -3.00 was

significant at the .003 level and so null Hypothesis 3.5.1 was rejected. With reference to drama exercise and academic self-image of pupils (3.5.2), the t value of +0.80 did not achieve significance at the predetermined alpha level of .05; therefore null Hypothesis 3.5.2 was accepted. In respect of theatre and academic self-image of pupils (3.5.3), the t value of +0.88 failed to achieve significance at the .05 level and so null Hypothesis 3.5.3 was accepted.

Table 8.22 Drama choices of teachers: respective gains and losses of pupils on a measure of academic self-image (n of pupils = 370)

Drama Choice	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	Diff.	t value
Dramatic Play	155	10.84	3.72	11.36	3.74	0.52	-3.00*
Theatre	126	11.40	3.20	11.23	3.40	0.17	+0.88
Exercise	89	11.40	3.66	11.22	3.97	0.18	+0.80
Total	370	11.17	3.54	11.28	3.68	0.11	-1.02

* $p<.003$ (two-tailed t-test)

3.5.1 Discussion

The Barker-Lunn (1970) Academic Self-Image Scale (A.S.I.S.) was used as a means of measuring pupil outcomes on this factor. Even though there were no reported changes in the general self-esteem of pupils (Section 3.4), this was not the case with pupil's view of academic self. Teachers

of dramatic play promoted significant pupil gains in respect of the academic self-image of pupils. On the other hand, teachers of theatre and drama exercise made no apparent impression on the academic self-image of pupils at all. The A.S.I.S. was used to test out notions regarding the spread of pupil confidence from drama to other areas of the curriculum. It would prove difficult to determine whether drama stimulated pupil confidence or if some other aspect of the curriculum stimulated pupil confidence. However, it is notable that the beliefs and behaviour of teachers are likely to be brought to bear upon all aspects of pupil learning. More insight may be given to these findings when we come to look at the beliefs and behaviour of teachers according to drama choices.

4. A SUMMARY OF FINDINGS RELATING TO DRAMA CHOICES OF TEACHERS AND PUPIL OUTCOMES

Many teachers ideally wished to use dramatic play or theatre. These two options appear to represent the kinds of drama that many teachers believed they should be doing in classrooms. This apparent division among teachers reflects a worldwide controversy between advocates of child-centred drama (dramatic play) and theatre. These two drama choices of teachers were examined in relation to pupils' gains/losses on selected educational outcomes. For reasons already given in Chapter 4 Section 1.5, drama exercise was included as an extra drama option for examination in relation to pupil outcomes.

It was found that teachers who employed dramatic play techniques (n=6) produced significant pupil gains on measures of creativity (figural and verbal), empathy and academic self-image. The results suggest that teachers who allow pupils to invent their own drama tend to increase their probabilities of meeting intended pupil outcomes. This finding lends some support to those educators who advance this kind of drama.

Teachers of theatre produced no significant changes on pupil outcomes. In view of the heavy criticism that theatre use in the primary school is given by writers, one might have expected significant losses on pupil outcomes. This may have been particularly so in respect of theatre and self-esteem of pupils. Most writers point to the effects that theatre performance is likely to have on the self-confidence of pupils, particularly younger ones. However, the finding that there was no significant change produced at all, via theatre, might well serve some teachers to question its use, to the extent that intended outcomes were not met. It may be that theatre, done no more than nine times a year by the present sample (n=6), provided insufficient exposure for pupils to benefit from its use. Allied to this notion is the observation that not all pupils were given an active part in school performances. The influence of theatre on the development of non-participant pupils is likely to be minimal, or even totally absent.

In reference to the use of drama exercise, pupils regressed significantly on measures of verbal and figural creativity. Furthermore, exercise pupils made no significant changes on measures of empathy, self-esteem and academic self-image. Observation showed drama exercise to be facilitative of high teacher direction. A high level of teacher control may not be in keeping with the development of creative thinking abilities in pupils (Soar, 1966). Moreover, it was also noted that the use of drama exercise did not provide opportunities for pupils to work in social groups and so possibilities of empathic development may have been limited.

Although dramatic play has been seen as a viable means of achieving drama outcomes, it would be misleading to suggest that any kind of drama will reap pupil gains at all times. It can be argued that dramatic play facilitates certain teacher beliefs and actions which may lead to significant pupils gains on outcomes. However, the drama option itself does nothing more than facilitate beliefs and actions. No drama option can work independently of the teacher and pupils doing the activity. A number of researchers in the drama area have ignored the influences of teachers and pupils on outcomes when drama options have been examined. The literature abounds with claims that drama options 'x' or 'y' or 'z' are capable of achieving desired

results - seemingly without the influence of teachers whose task is to organise the activity.

It is likely that a number of teachers in the present sample derived their faith in drama (in the absence of empirical evidence) from literature sources of the kind mentioned above. This 'black box' approach to drama may have led some teachers to believe that the very act of doing drama with pupils was enough to guarantee success. When we examine the viability of given drama options, we need to do so in relation to the beliefs and behaviour of teachers organising the activity. What part do teacher beliefs and behaviour play in producing observed pupil outcomes?

CHAPTER NINE

ANALYSIS OF DATA RELATING TO TEACHER BELIEFS, TEACHER BEHAVIOUR AND PUPIL OUTCOMES

CHAPTER NINE

ANALYSIS OF DATA RELATING TO TEACHER BELIEFS, TEACHER BEHAVIOUR AND PUPIL OUTCOMES

INTRODUCTION

It has been observed in Chapter Eight that some drama options may be more viable than others in achieving intended pupil outcomes. Any drama option is only the sum of the beliefs and practices of teachers who employ it. Thus, having discovered that some drama options may be more facilitative of achieving desired ends than others, we wish to show which particular teacher beliefs and behaviour are associated with pupils' gains/losses.

The present chapter has two main purposes. Firstly there is a need to make an assessment of the influence of separate teacher beliefs on pupil outcomes. The first part of the analysis is concerned with the testing of hypotheses relating to nine separate teacher belief areas and subsequent pupils' gains/losses on outcomes. The data for hypotheses testing is derived from the responses of the sub-sample of teachers (n=16) to 9 belief statements on the Teacher Opinionnaire.

Secondly, there is a desire to assess the influence of 9 separate aspects of teacher behaviour on pupils' gains/losses on educational outcomes. This part of the analysis consists of hypotheses testing in relation to the 9 aspects of teacher behaviour observed via the use of the Drama

Inventory. The hypotheses tested here are presented in Chapter Six. For purposes of hypotheses testing a t-test for correlated data was used to determine significant changes on pupil outcomes. All t-tests were two-tailed.

The reader is reminded again that the following analysis is based on a small sub-sample of teachers (n=16). It was noted earlier that the nature of the data base was such that confidence may be placed in the findings. All n of cases used in statistical tables refer to the pupils of the sub-sample of teachers.

1. RELATIONSHIPS BETWEEN TEACHER BELIEFS AND PUPIL OUTCOMES

Teachers (n=16) were grouped according to their stance (agree/disagree) on 9 selected belief statements on the Teacher Opinionnaire. These belief statements referred to:

- the directing of other people's work;
- the use of pupils' ideas in drama;
- the value of spontaneous teaching strategies (flexibility);
- the perceived need for high pupil control;
- the preference of pupils for dependence rather than autonomy;
- the ability of less able pupils to be creative;
- the effectiveness of 'out-front' teaching; and
- the value of competition between pupils.

From here pupils' gains/losses on outcomes of these grouped teachers were examined via the testing of Hypotheses 4.1. In effect teacher responses (Yes/No) to 9 belief statements across 5 pupil outcomes meant that 90 hypotheses were tested. It was found that 74 out of 90 null hypotheses tested were accepted and so rather than rendering a separate discussion following the testing of each hypothesis, one overall discussion is presented at the end of the analysis. Hypotheses codes ending in /1, /2, /3, /4 and /5 refer to pupil outcomes of verbal creativity (/1), figural creativity (/2), empathy (/3), self-esteem (/4) and academic self-image (/5) respectively.*

1.1 Hypothesis 4.1

Hypothesis 4.1 (constituting 4.1.1/1 to 4.1.2/5**) stated that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers liked or disliked directing the work of others.

The results of testing hypotheses 4.1.1/1 to 4.1.2/5 are reported in Table 9.1. Hypotheses 4.1.1/1 to 4.1.1/5 and 4.1.2/1, 4.1.2/2, 4.1.2/4 and 4.1.2/5 were accepted

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* For more details see Chapter Six, Section 4.4.

** It is these constituent hypotheses, shown in parenthesis following each main statement of hypothesis, which were tested and reported. For example, hypothesis 4.1 is only a summary of hypotheses 4.1.1/1 to 4.1.2/5.

because t values were not significant at the .05 level. Hypothesis 4.1.2/3, concerning teachers disliking directing the work of others and pupil's gains/losses on a measure of empathy, was rejected because the t value of -2.93 was significant at the .004 level.

Table 9.1 Beliefs of teachers about direction and pupil outcomes: results of testing hypotheses

H^0	Belief of Teacher	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t value	p
4.1.1/1	0	249	48.46	8.90	48.33	8.26	0.27	.789
4.1.1/2	0	249	48.75	7.67	48.84	8.01	-0.18	.858
4.1.1/3	0	249	16.54	3.54	16.48	3.75	0.43	.667
4.1.1/4	0	249	14.84	4.35	14.92	4.60	-0.58	.561
4.1.1/5	0	249	11.18	3.50	11.17	3.68	0.12	.906
4.1.2/1	X	121	53.49	10.33	53.82	10.30	-0.45	.657
4.1.2/2	X	121	52.04	8.74	52.27	8.94	-0.26	.794
4.1.2/3	X	121	17.60	3.43	18.11	3.36	-2.93	.004*
4.1.2/4	X	121	15.92	3.82	16.00	4.09	-0.47	.639
4.1.2/5	X	121	11.13	3.64	11.52	3.67	-1.87	.064

(df = n of pairs -1)

KEY
0 = teacher liked directing others
X = teacher did not like directing others
* = rejected hypothesis

1.2 Hypothesis 4.2

Hypothesis 4.2 (constituting 4.2.1/1 to 4.2.2/5) asserted that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers did or did not believe that ideas of pupils should be used.

The results of testing hypotheses 4.2.1/1 to 4.2.1/5 are given in Table 9.2. All these hypotheses were accepted because t values were not significant at the .05 level. It was not possible to test hypotheses 4.2.2/1 to 4.2.2/5 because no teachers in the sub-sample believed that pupils' ideas should not be used.

Table 9.2 Beliefs of teachers about pupil ideas and pupil outcomes: results of testing hypotheses

H^o	Belief of Teacher	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t value	p
4.2.1/1	0	370	50.10	9.67	50.13	9.33	-0.06	.951
4.2.1/2	0	370	49.82	8.17	49.96	8.47	-0.30	.763
4.2.1/3	0	370	16.89	3.53	17.01	3.71	-1.07	.285
4.2.1/4	0	370	15.20	4.21	15.27	4.46	-0.75	.456
4.2.1/5	0	370	11.17	3.54	11.28	4.68	-1.02	.310
4.2.2/1 to 4.2.2/5	N.T.							

(df = n of pairs -1)

KEY
0 = teacher believed that pupils' ideas should be used
N.T. = hypothesis not tested because no teacher held this view

1.3 Hypothesis 4.3

Hypothesis 4.3 (constituting 4.3.1/1 to 4.3.2/5) stated that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers did or did not believe in the value of spontaneous teaching strategies.

The results of testing hypotheses 4.3.1/1 to 4.3.2/5 are reported in Table 9.3. Hypotheses 4.3.1/2 and 4.3.1/4, concerning pupils' gains/losses on measures of verbal creativity and self-esteem respectively, were rejected because t values were significant at the .04 level or higher (4.3.1/2 : t = -1.99) (4.3.1/4 : t = -2.44). Hypotheses 4.3.2/2 and 4.3.2/4, regarding teachers not believing in the value of spontaneous teaching strategies and pupils' gains/losses on measures of verbal creativity and self-esteem respectively, were rejected because t values were significant at the .02 level or higher (4.3.2/2 : t = 3.80) (4.3.2/4 : t = 2.30). The remaining hypotheses were accepted because t values were not significant at the .05 level.

Table 9.3 Beliefs of teachers about flexibility and pupil outcomes: results of testing hypotheses

H^o	Belief of Teacher	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t value	p
4.3.1/1	0	251	50.54	9.94	50.21	9.85	0.71	.478
4.3.1/2	0	251	49.02	7.90	50.23	8.53	-1.99	.047*
4.3.1/3	0	251	17.05	3.56	17.13	3.76	-0.56	.576
4.3.1/4	0	251	15.05	4.32	15.36	4.59	-2.44	.015*
4.3.1/5	0	251	11.08	3.60	11.18	3.83	-0.71	.476
4.3.2/1	X	119	49.17	9.04	49.96	8.15	-1.12	.266
4.3.2/2	X	119	51.52	8.50	49.40	8.34	3.80	.000*
4.3.2/3	X	119	16.53	3.46	16.76	3.59	-1.02	.311
4.3.2/4	X	119	15.50	3.97	15.09	4.19	2.30	.023*
4.3.2/5	X	119	11.34	3.41	11.49	3.34	-0.76	.452

(df = n of pairs -1)

KEY
0 = teacher believed that spontaneous methods have value
X = teacher believed that spontaneous methods do not have value
* = rejected hypothesis

1.4 Hypothesis 4.4

Hypothesis 4.4 (constituting 4.4.1/1 to 4.4.2/5) asserted that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers did or did not believe that pupil control was a high priority.

The results of testing hypotheses 4.4.1/1 to 4.4.2/5 are given in Table 9.4. Hypothesis 4.4.1/1, concerning teachers believing that pupil control was a high priority and pupils' gains/losses on a measure of verbal creativity, was rejected because the t value of 5.79 was significant at the .001 level. Hypothesis 4.4.2/1, regarding teachers not believing that pupil control was a high priority and pupils' gains/losses on a measure of verbal creativity was rejected because the t value of -2.18 was significant at the .03 level. The remaining hypotheses were accepted because t values were not significant at the .05 level.

Table 9.4 Beliefs of teachers about pupil control and pupil outcomes: results of testing hypotheses

H^o	Belief of Teacher	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t value	p
4.4.1/1	0	53	52.94	10.35	47.67	8.66	5.79	.000*
4.4.1/2	0	53	47.56	6.49	47.37	6.61	0.21	.838
4.4.1/3	0	53	17.58	3.77	17.47	3.78	0.41	.680
4.4.1/4	0	53	14.75	4.51	15.03	4.40	-1.04	.302
4.4.1/5	0	53	11.64	3.93	11.84	4.16	-0.69	.494
4.4.2/1	X	317	49.63	9.48	50.54	9.39	-2.18	.030*
4.4.2/2	X	317	50.20	8.37	50.40	8.67	-0.38	.707
4.4.2/3	X	317	16.77	3.48	16.94	3.69	-1.28	.200
4.4.2/4	X	317	15.27	4.16	15.31	4.48	-0.39	.699
4.4.2/5	X	317	11.09	3.47	11.19	3.59	-0.82	.415

(df = n of pairs -1)

KEY
0 = teacher believed that pupil control was a high priority
X = teacher believed that pupil control was not a high priority
* = rejected hypothesis

1.5 Hypothesis 4.5

Hypothesis 4.5 (constituting 4.5.1/1 to 4.5.2/5) asserted that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers did or did not believe that pupils prefer dependence to autonomy.

The results of testing hypotheses 4.5.1/1 to 4.5.2/5 are presented in Table 9.5. Hypothesis 4.5.1/1, concerning teachers believing that pupils prefer dependence to autonomy and pupils' gains/losses on a measure of verbal creativity, was rejected because the t value of 3.49 was significant at the .001 level. Hypothesis 4.5.2/1, regarding teachers believing that pupils do not prefer dependence to autonomy and pupils' gains/losses on a measure of verbal creativity was rejected because the t value of -3.53 was significant at the .001 level. The remaining hypotheses were accepted because t values were not significant at the .05 level.

Table 9.5 Beliefs of teachers about pupil control and pupil outcomes: results of testing hypotheses

H^o	Belief of Teacher	n of Pupils	TIME A Mean	s	TIME B Mean	s	t value	p
4.5.1/1	0	175	51.42	9.69	49.43	8.11	3.49	.001*
4.5.1/2	0	175	49.32	7.63	50.01	7.97	-0.90	.367
4.5.1/3	0	175	16.78	3.71	16.76	3.91	0.17	.862
4.5.1/4	0	175	14.81	4.37	15.00	4.60	-1.27	.206
4.5.1/5	0	175	11.10	3.54	11.02	3.77	0.54	.588
4.5.2/1	X	195	48.92	9.52	50.75	10.28	-3.53	.001*
4.5.2/2	X	195	50.28	8.62	49.92	8.91	0.70	.485
4.5.2/3	X	195	16.98	3.37	17.24	3.51	-1.59	.113
4.5.2/4	X	195	15.54	4.04	15.52	4.33	0.14	.890
4.5.2/5	X	195	11.22	3.54	11.52	3.59	-1.82	.070

(df = n of pairs -1)

KEY
0 = teacher believed that pupils prefer dependence to autonomy
X = teacher believed that pupils do not prefer dependence to autonomy
* = rejected hypothesis

1.6 Hypothesis 4.6

Hypothesis 4.6 (constituting 4.6.1/1 to 4.6.2/5) stated that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers did or did not believe that less able pupils were capable of being creative.

The results of testing hypotheses 4.6.1/1 to 4.6.2/5 are

given in Table 9.6. Hypothesis 4.6.2/2, concerning teachers believing that less able pupils are unlikely to be creative and pupils' gains/losses on a measure of figural creativity, was rejected because the t value of 3.53 was significant at the .001 level. The remaining hypotheses were accepted because t values were not significant at the .05 level.

Table 9.6 Beliefs of teachers about less able pupils and pupil outcomes: results of testing hypotheses

H^o	Belief of Teacher	n of Pupils	TIME A Mean	s	TIME B Mean	s	t value	p
4.6.1/1	0	302	50.90	9.93	51.20	9.34	-0.69	.491
4.6.1/2	0	302	50.40	8.30	51.14	8.36	-1.40	.162
4.6.1/3	0	302	16.83	3.49	17.04	3.69	-1.59	.114
4.6.1/4	0	302	15.17	4.14	15.28	4.45	-0.92	.358
4.6.1/5	0	302	10.96	3.57	11.13	3.63	-1.35	.177
4.6.2/1	X	68	46.57	7.51	45.36	7.67	1.30	.198
4.6.2/2	X	68	47.26	7.06	44.72	6.81	3.53	.001*
4.6.2/3	X	68	17.13	3.71	16.89	3.78	0.90	.370
4.6.2/4	X	68	15.29	4.55	15.25	4.56	0.17	.864
4.6.2/5	X	68	12.10	3.26	11.97	3.84	0.51	.612

(df = n of pairs -1)

KEY
0 = teacher believed that less able pupils can be creative
X = teacher believed that less able pupils are unlikely to be creative
* = rejected hypothesis

1.7 Hypothesis 4.7

Hypothesis 4.7 (constituting 4.7.1/1 to 4.7.2/5) stated that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers did or did not believe that the most effective teaching is done 'out-front'.

The results of testing hypotheses 4.7.1/1 to 4.7.2/5 are reported in Table 9.7. Hypothesis 4.7.1/2, concerning teachers believing that the most effective teaching is done 'out-front' and pupils' gains/losses on a measure of figural creativity, was rejected because the t value of 3.53 was significant at the .001 level. The remaining hypotheses were accepted because t values were not significant at the .05 level.

Table 9.7 Beliefs of teachers about centredness and pupil outcomes: results of testing hypotheses

H^o	Belief of Teacher	n of Pupils	TIME A Mean	s	TIME B Mean	s	t value	p
4.7.1/1	0	68	46.57	7.51	45.36	7.67	1.30	.198
4.7.1/2	0	68	47.26	7.06	44.72	6.81	3.53	.001*
4.7.1/3	0	68	17.13	3.71	16.89	3.78	0.90	.370
4.7.1/4	0	68	15.29	4.55	15.25	4.56	0.17	.864
4.7.1/5	0	68	12.10	3.26	11.97	3.84	0.51	.612
4.7.2/1	X	302	50.90	9.93	51.20	9.34	-0.69	.491
4.7.2/2	X	302	50.40	8.30	51.14	8.36	-1.40	.162
4.7.2/3	X	302	16.83	3.49	17.04	3.69	-1.59	.114
4.7.2/4	X	302	15.17	4.14	15.28	4.45	-0.92	.358
4.7.2/5	X	302	10.96	3.57	11.13	3.63	-1.35	.177

(df = n of pairs -1)

KEY
0 = teacher believed that most effective teaching is 'out-front'
X = teacher believed that most effective teaching is not limited to being 'out-front'
* = rejected hypothesis

1.8 Hypothesis 4.8

Hypothesis 4.8 (constituting 4.8.1/1 to 4.8.2/5) asserted that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers did or did not believe that drama provides a welcome chance for pupil mobility.

The results of testing hypotheses 4.8.1/1 to 4.8.1/5 are reported in Table 9.8. All these hypotheses were accepted because t values were not significant at the .05 level. It was not possible to test hypotheses 4.8.2/1 to 4.8.2/5 because all teachers in the sub-sample (n=16) believed that drama was a welcome opportunity for pupils to be mobile in the classroom, that is, no person held the opposite view.

Table 9.8 Beliefs of teachers about pupil mobility and pupil outcomes: results of testing hypotheses

H^o	Belief of Teacher	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t value	p
4.8.1/1	0	370	50.10	9.67	50.13	9.33	-0.06	.951
4.8.1/2	0	370	49.82	8.17	49.96	8.47	-0.30	.763
4.8.1/3	0	370	16.89	3.53	17.01	3.71	-1.07	.285
4.8.1/4	0	370	15.20	4.21	15.27	4.46	-0.75	.456
4.8.1/5	0	370	11.17	3.54	11.28	3.68	-1.02	.310
4.8.2/1 to 4.8.2/5	----------				N.T.		----------	

(df = n of pairs -1)

KEY
0 = teacher believed that drama provides a welcome chance for pupil mobility
N.T. = hypothesis not tested because no teacher held this view

1.9 Hypothesis 4.9

Hypothesis 4.9 (constituting 4.9.1/1 to 4.9.2/5) stated that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers did or did not believe in the value of competition between pupils as a learning motivator.

The results of testing hypotheses 4.9.1/1 to 4.9.2/5 are given in Table 9.9. Hypothesis 4.9.1/2, concerning teachers believing that competition between pupils leads to higher standards of work and pupils' gains/losses on a measure of figural creativity, was rejected because the t value of 2.18 was significant at the .03 level. Hypothesis 4.9.2/2, regarding teachers believing that competition between pupils was not an effective learning motivator and pupils' gains/losses on a measure of figural creativity, was rejected because the t value of -2.29 was significant at the .02 level. The remaining hypotheses were accepted because t values were not significant at the .05 level.

Table 9.9 Beliefs of teachers about pupil competition and pupil outcomes: results of testing hypotheses

H^0	Belief of Teacher	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t value	p
4.9.1/1	0	211	47.99	8.95	47.44	7.97	1.10	.272
4.9.1/2	0	211	49.29	7.55	48.17	7.33	2.18	.030*
4.9.1/3	0	211	17.37	3.27	17.48	3.39	-0.75	.457
4.9.1/4	0	211	15.07	4.23	15.05	4.48	0.14	.892
4.9.1/5	0	211	11.17	3.68	11.29	4.00	-0.80	.423
4.9.2/1	X	159	52.91	9.89	53.70	9.82	-1.23	.219
4.9.2/2	X	159	50.53	8.90	52.35	9.28	-2.29	.023*
4.9.2/3	X	159	16.24	3.77	16.39	4.02	-0.76	.445
4.9.2/4	X	159	15.37	4.18	15.57	4.44	-1.29	.198
4.9.2/5	X	159	11.16	3.36	11.27	3.22	-0.62	.534

(df = n of pairs -1)

KEY
0 = teacher believed that competition between pupils has value
X = teacher believed that competition between pupils has little value
* = rejected hypothesis

1.10 Discussion

Tables 9.1 to 9.9 showed that very few separate teacher beliefs were associated with significant gains/losses of pupils on outcomes. Only 5 beliefs were related to significant pupils' gains on outcomes.

Firstly, significant pupils' gains on a measure of verbal creativity were promoted by teachers who believed that:

- keeping pupils quiet was not a high priority;
- pupils preferred dependence to autonomy.

Secondly, teachers who believed one or more of the following produced significant pupils' gains on a measure of figural creativity:

- the most effective teaching methods were not limited to 'out-front' strategies; and
- spontaneous teaching methods were capable of promoting desired ends.

Thirdly, teachers who believed that spontaneous teaching methods were capable of promoting desired ends also made significant pupils' gains on a measure of self-esteem.

Fourthly, teachers who did not like directing the work of others produced significant pupils' gains on a measure of empathy.

Out of the 90 hypotheses tested only 6 revealed significant associations between pupils' losses on outcomes and beliefs of teachers. Significant pupils' losses were made by teachers where they believed that:

- pupils preferred dependence to autonomy;
- less able pupils were unlikely to be creative;
- the most effective teaching is done 'out-front'; and

- competition between pupils leads to higher standards of work.

Those teachers who believed that spontaneous teaching methods were not as effective as set plans in meeting desired ends promoted significant pupils' losses on measures of figural creativity and self-esteem. Significant pupils' losses were made by teachers on a measure of figural creativity where they believed that keeping pupils quiet was a high priority.

Finally, not one of the 9 belief elements was found to be associated with significant pupils' gains/losses on a measure of academic self-image. Examination is now made of separate aspects of teacher behaviour in a bid to determine their influence (if any) on pupil outcomes.

2. RELATIONSHIPS BETWEEN TEACHER BEHAVIOUR AND PUPIL OUTCOMES

Teachers were grouped according to observations of their behaviour on 9 predetermined criteria; the areas of observation correspond with the 9 belief elements analysed above. The purpose was to show which of these aspects of teacher behaviour, if any, were associated with significant pupils' gains/losses on each measure of educational outcome. The discussion of findings is reserved until all hypotheses (5.1 to 5.9) testing has been reported.

2.1 Hypothesis 5.1

Hypothesis 5.1 (constituting 5.1.1/1 to 5.1.2/5) stated that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers were grouped according to whether they allowed pupils to direct their own work.

The results of testing hypotheses 5.1.1/1 to 5.1.2/5 are reported in Table 9.10. Hypotheses 5.1.1/1 and 5.1.1/5, concerning teachers allowing pupils to direct their own work in drama and pupils' gains/losses on measures of verbal creativity and academic self-image respectively, were rejected because t values were significant at the .01 level or higher (5.1.1/1 : $t = -3.73$) (5.1.1/5 : $t = -2.55$). Hypothesis 5.1.2/1, regarding teachers not allowing pupils to direct their own work in drama and pupils' gains/losses on a measure of verbal creativity, was rejected because the t value of 2.57 was significant at the .01 level. The remaining hypotheses were accepted because t values were not significant at the .05 level.

Table 9.10 Behaviour of teachers concerning direction and pupil outcomes: results of testing hypotheses

H^o	Behaviour of Teacher	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t value	p
5.1.1/1	0	129	50.03	9.83	52.42	11.09	-3.73	.000*
5.1.1/2	0	129	51.55	9.04	51.68	8.61	-0.17	.862
5.1.1/3	0	129	17.06	3.22	17.41	3.65	-1.82	.071
5.1.1/4	0	129	15.37	4.17	15.54	4.52	-0.90	.370
5.1.1/5	0	129	10.84	3.61	11.34	3.66	-2.55	.012*
5.1.2/1	X	241	50.14	9.60	48.90	7.99	2.57	.011*
5.1.2/2	X	241	48.90	7.53	49.04	8.26	-0.25	.806
5.1.2/3	X	241	16.80	3.69	16.80	3.73	0.00	1.000
5.1.2/4	X	241	15.10	4.24	15.13	4.43	-0.26	.797
5.1.2/5	X	241	11.34	3.49	11.25	3.70	0.66	.511

(df = n of pairs -1)

KEY
0 = teacher allowed pupils to direct own work in drama
X = teacher did not allow pupils to direct own work in drama
* = rejected hypothesis

2.2 Hypothesis 5.2

Hypothesis 5.2 (constituting 5.2.1/1 to 5.2.2/5) asserted that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers did or did not make use of pupil ideas in drama.

The results of testing hypotheses 5.2.1/1 to 5.2.2/5 are presented in Table 9.11. Hypotheses 5.2.1/1, 5.2.1/2, 5.2.1/3 and 5.2.1/5, concerning teachers making use of pupil ideas and pupils' gains/losses on measures of verbal and figural creativity, empathy and academic self-image respectively, were rejected because t values were significant at the .03 level or higher (5.2.1/1 : t = -2.99) (5.2.1/2 : t = -2.52) (5.2.1/3 : t = -2.11) (5.2.1/5 : t = -2.67). Hypotheses 5.2.2/1 and 5.2.2/2, regarding teachers not making use of pupil ideas and pupils' gains/losses on measures of verbal and figural creativity respectively, were rejected because t values were significant at the .009 level or higher (5.2.2/1 : t = 2.64) (5.2.2/2 : t = 2.73). The remaining hypotheses were accepted because t values were not significant at the .05 level.

Table 9.11 Behaviour of teachers concerning pupil ideas and pupil outcomes: results of testing hypotheses

H^o	Behaviour of Teacher	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t value	p
5.2.1/1	0	171	50.52	9.71	52.21	10.46	-2.99	.003*
5.2.1/2	0	171	50.15	9.10	52.08	9.00	-2.52	.013*
5.2.1/3	0	171	16.87	3.38	17.22	3.76	-2.11	.036*
5.2.1/4	0	171	15.36	4.38	15.55	4.63	-1.22	.223
5.2.1/5	0	171	10.93	3.64	11.37	3.68	-2.67	.008*
5.2.2/1	X	199	49.75	9.64	48.34	7.83	2.64	.009*
5.2.2/2	X	199	49.54	7.29	48.14	7.54	2.73	.007
5.2.2/3	X	199	16.90	3.66	16.83	3.65	0.47	.636
5.2.2/4	X	199	15.06	4.07	15.04	4.31	0.14	.886
5.2.2/5	X	199	11.37	3.44	11.21	3.68	1.03	.305

(df = n of pairs -1)

KEY
0 = teacher made use of pupil ideas
X = teacher did not make use of pupil ideas
* = rejected hypothesis

2.3 Hypothesis 5.3

Hypothesis 5.3 (constituting 5.3.1/1 to 5.3.2/5) stated that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers did or did not keep to set plans in drama.

The results of testing hypotheses 5.3.1/1 to 5.3.2/5 are reported in Table 9.12. Hypothesis 5.3.1/1, concerning teachers keeping to set plans and pupils' gains/losses on a measure of verbal creativity, was rejected because the t value of 2.57 was significant at the .01 level. Hypotheses 5.3.2/1, 5.3.2/2, 5.3.2/3 and 5.3.2/5, regarding teachers not keeping to set plans and pupils' gains/losses on measures of verbal and figural creativity, empathy and academic self-image respectively, were rejected because t values were significant at the .003 level or higher (5.3.2/1 : t = -4.16) (5.3.2/2 : t = -3.15) (5.3.2/3 : t = -3.75) (5.3.2/5 : t = -3.23). The remaining hypotheses were accepted because t values were not significant at the .05 level. It was also found that three teachers of the sub-sample (n=16) had no set plans; these teachers were labelled 'abdicators'. Although no hypotheses were generated in respect of abdicators and pupil outcomes, the influence of this group of teachers on pupil outcomes is shown in Table 9.12.

Table 9.12 Behaviour of teachers concerning flexibility and pupil outcomes: results of testing hypotheses

H^o	Behaviour of Teacher	n of Pupils	TIME A Mean	s	TIME B Mean	s	t value	p
5.3.1/1	0	241	50.14	9.60	48.90	7.99	2.57	.011*
5.3.1/2	0	241	48.90	7.53	49.04	8.26	-0.25	.806
5.3.1/3	0	241	16.80	3.69	16.80	3.73	0.00	1.000
5.3.1/4	0	241	15.10	4.24	15.13	4.43	-0.26	.797
5.3.1/5	0	241	11.34	3.49	11.25	3.70	0.66	.511
5.3.2/1	X	57	52.89	10.34	56.71	11.92	-4.16	.000*
5.3.2/2	X	57	50.80	9.60	54.50	10.01	-3.15	.003*
5.3.2/3	X	57	17.84	3.38	18.75	3.13	-3.75	.000*
5.3.2/4	X	57	16.21	3.80	16.40	4.20	-0.72	.474
5.3.2/5	X	57	11.10	3.47	12.03	3.33	-3.23	.002*
Abd's/1	Y	72	47.77	8.83	49.02	9.12	-1.44	.155
Abd's/2	Y	72	52.15	8.59	49.44	6.58	3.79	.000*
Abd's/3	Y	72	16.44	2.98	16.36	3.70	0.29	.770
Abd's/4	Y	72	14.72	4.35	14.86	4.68	-0.56	.576
Abd's/5	Y	72	10.63	3.73	10.80	3.83	-0.63	.533

(df = n of pairs -1)

KEY
0 = teacher kept to set plans
X = teacher did not keep to set plans
Y = Abdicator - teacher had no set plans (and took no part in drama)
* = rejected hypothesis

2.4 Hypothesis 5.4

Hypothesis 5.4 (constituting 5.4.1/1 to 5.4.2/5) asserted that there would be no significant gain or loss on

each measure of pupil outcome between Time A and Time B where teachers did or did not attempt to maintain pupil silence in drama.

The results of testing hypotheses 5.4.1/1 to 5.4.2/5 are reported in Table 9.13. Hypotheses 5.4.1/1 and 5.4.1/2, concerning teachers attempting to maintain pupil silence in drama and pupils' gains/losses on measures of verbal and figural creativity respectively, were rejected because t values were significant at the .03 level or higher. Hypotheses 5.4.2/1, 5.4.2/2 and 5.4.2/5, regarding teachers not attempting to maintain pupil silence in drama and pupils' gains/losses on measures of verbal and figural creativity and academic self-image respectively, were rejected because t values were significant at the .05 level or higher (5.4.2/1 : $t = -1.94$) (5.3.2/2 : $t = -3.00$) (5.4.2/5 : $t = -2.22$). The remaining hypotheses were accepted because t values were not significant at the .05 level.

Table 9.13 Behaviour of teachers concerning pupil control and pupil outcomes: results of testing hypotheses

H^o	Behaviour of Teacher	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t value	p
5.4.1/1	0	154	48.93	9.47	47.62	7.79	2.11	.037*
5.4.1/2	0	154	49.11	7.31	46.81	7.28	3.79	.000*
5.4.1/3	0	154	16.73	3.72	16.97	3.68	-1.36	.175
5.4.1/4	0	154	14.89	3.95	15.00	4.32	-0.64	.522
5.4.1/5	0	154	11.12	3.43	10.94	3.69	1.02	.307
5.4.2/1	X	216	50.94	9.75	51.92	9.92	-1.94	.054*
5.4.2/2	X	216	50.33	8.72	52.21	8.56	-3.00	.003*
5.4.2/3	X	216	17.00	3.39	17.04	3.73	-0.27	.787
5.4.2/4	X	216	15.41	4.38	15.47	4.56	-0.44	.664
5.4.2/5	X	216	11.19	3.62	11.52	3.66	-2.22	.027*

(df = n of pairs -1)

KEY
0 = teacher attempted to maintain pupil silence
X = teacher did not attempt to maintain pupil silence
* = rejected hypothesis

2.5 Hypothesis 5.5

Hypothesis 5.5 (constituting 5.5.1/1 to 5.5.2/5) asserted that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers did or did not allow pupils to make decisions in drama.

The results of testing hypotheses 5.5.1/1 to 5.5.2/5 are given in Table 9.14. Hypotheses 5.5.1/1 and 5.5.1/5, concerning teachers allowing pupils to make decisions in drama and pupils' gains/losses on measures of verbal creativity and academic self-image respectively, were rejected because t values were significant at the .01 level or higher (5.5.1/1 : $t = -3.73$) (5.5.1/5 : $t = -2.55$). Hypothesis 5.5.2/1, regarding teachers not allowing pupils to make decisions in drama and pupils' gains/losses on a measure of verbal creativity, was rejected because the t value of 2.57 was significant at the .01 level. The remaining hypotheses were accepted because t values were not significant at the .05 level.

Table 9.14 Behaviour of teachers concerning pupil decision-making and pupil outcomes: results of testing hypotheses

H^0	Behaviour of Teacher	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t value	p
5.5.1/1	0	129	50.03	9.83	52.42	11.09	-3.73	.000*
5.5.1/2	0	129	51.55	9.04	51.68	8.61	0.17	.862
5.5.1/3	0	129	17.06	3.22	17.41	3.65	-1.82	.071
5.5.1/4	0	129	15.37	4.17	15.54	4.52	-0.90	.370
5.5.1/5	0	129	10.84	3.61	11.34	3.66	-2.55	.012*
5.5.2/1	X	241	50.14	9.60	48.90	7.99	2.57	.011*
5.5.2/2	X	241	48.90	7.53	49.04	8.26	-0.25	.806
5.5.2/3	X	241	16.80	3.69	16.80	3.73	0.00	1.000
5.5.2/4	X	241	15.10	4.24	15.13	4.43	-0.26	.797
5.5.2/5	X	241	11.34	3.49	11.25	3.70	0.66	.511

(df = n of pairs -1)

KEY
0 = teacher allowed pupils to make decisions in drama
X = teacher did not allow pupils to make decisions in drama
* = rejected hypothesis

2.6 Hypothesis 5.6

Hypothesis 5.6 (constituting 5.6.1/1 to 5.6.2/5) stated that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers did or did not allow less able pupils to participate in drama.

The results of testing hypotheses 5.6.1/1 to 5.6.2/5 are reported in Table 9.15. Hypotheses 5.6.1/2 and 5.6.1/5, concerning teachers allowing less able pupils to participate in drama and pupils' gains/losses on measures of figural creativity and academic self-image respectively, were rejected because t values were significant at the .04 level or higher (5.6.1/2 : t = -2.72) (5.6.1/5 : t = -2.02). Hypothesis 5.6.2/2, regarding teachers not allowing less able pupils to participate in drama and pupils' gains/losses on a measure of figural creativity, was rejected because the t value of 4.10 was significant at the .000 level. The remaining hypotheses were accepted because t values were not significant at the .05 level.

Table 9.15 Behaviour of teachers concerning less able pupils and pupil outcomes: results of testing hypotheses

H^o	Behaviour of Teacher	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t value	p
5.6.1/1	0	247	51.27	9.94	51.09	10.03	0.37	.712
5.6.1/2	0	247	49.40	8.35	50.97	8.51	-2.72	.007*
5.6.1/3	0	247	17.00	3.49	17.07	3.81	-0.49	.627
5.6.1/4	0	247	15.11	4.46	15.32	4.61	-1.65	.100
5.6.1/5	0	247	11.12	3.67	11.40	3.74	-2.02	.044*
5.6.2/1	X	123	47.76	8.68	48.20	7.41	-0.66	.510
5.6.2/2	X	123	50.69	7.77	47.95	8.04	4.10	.000*
5.6.2/3	X	123	16.65	3.63	16.89	3.49	-1.15	.251
5.6.2/4	X	123	15.36	3.68	15.17	4.16	1.02	.312
5.6.2/5	X	123	11.26	3.28	11.04	3.54	1.05	.295

(df = n of pairs -1)

KEY
0 = teacher allowed less able pupils to participate in drama
X = teacher did not allow less able pupils to participate in drama
* = rejected hypothesis

2.7 Hypothesis 5.7

Hypothesis 5.7 (constituting 5.7.1/1 to 5.7.2/5) asserted that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers did or did not maintain a central position in drama.

The results of testing hypotheses 5.7.1/1 to 5.7.2/5 are presented in Table 9.16. Hypothesis 5.7.1/1, concerning teachers maintaining a central position in drama and pupils' gains/losses on a measure of verbal creativity, was rejected because the t value of 2.57 was significant at the .01 level. Hypotheses 5.7.2/1 and 5.7.2/5, regarding teachers not maintaining a central position in drama and pupils' gains/losses on measures of verbal creativity and academic self-image respectively, were rejected because t values were significant at the .01 level or higher (5.7.2/1 : $t = -3.73$) (5.7.2/5 : $t = -2.55$). The remaining hypotheses were accepted because t values were not significant at the .05 level.

Table 9.16 Behaviour of teachers concerning centredness and pupil outcomes: results of testing hypotheses

H^0	Behaviour of Teacher	n of Pupils	TIME A Mean	s	TIME B Mean	s	t value	p
5.7.1/1	0	241	50.14	9.60	48.90	7.99	2.57	.011*
5.7.1/2	0	241	48.90	7.53	49.04	8.26	-0.25	.806
5.7.1/3	0	241	16.80	3.69	16.80	3.73	0.00	1.000
5.7.1/4	0	241	15.10	4.24	15.13	4.43	-0.26	.797
5.7.1/5	0	241	11.34	3.49	11.25	3.70	0.66	.511
5.7.2/1	X	129	50.03	9.83	52.42	11.09	-3.73	.000*
5.7.2/2	X	129	51.55	9.04	51.68	8.61	-0.17	.862
5.7.2/3	X	129	17.06	3.22	17.41	3.65	-1.82	.071
5.7.2/4	X	129	15.37	4.17	15.54	4.52	-0.90	.370
5.7.2/5	X	129	10.84	3.61	11.34	3.66	-2.55	.012*

(df = n of pairs -1)

KEY
0 = teacher maintained a central position in drama
X = teacher did not maintain a central position in drama
* = rejected hypothesis

2.8 Hypothesis 5.8

Hypothesis 5.8 (constituting 5.8.1/1 to 5.8.2/5) stated that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers did or did not restrict pupil mobility in drama.

The results of testing hypotheses 5.8.1/1 to 5.8.2/5 are reported in Table 9.17. Hypotheses 5.8.1/2 and 5.8.1/5, concerning teachers not restricting pupil mobility in drama and pupils' gains/losses on measures of figural creativity and academic self-image respectively, were rejected because t values were significant at the .03 or higher (5.8.1/2 : t = -2.11) (5.8.1/5 : t = -2.76). Hypothesis 5.8.2/2, regarding teachers restricting pupil mobility in drama and pupils' gains/losses on a measure of figural creativity, was rejected because the t value of 2.41 was significant at the .01 level. The remaining hypotheses were accepted because t values were not significant at the .05 level.

Table 9.17 Behaviour of teachers concerning pupil mobility and pupil outcomes: results of testing hypotheses

H^o	Behaviour of Teacher	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t value	p
5.8.1/1	0	202	50.13	9.38	50.94	10.37	-1.54	.126
5.8.1/2	0	202	49.63	8.78	51.05	8.82	-2.11	.036*
5.8.1/3	0	202	17.06	3.46	17.26	3.74	-1.32	.188
5.8.1/4	0	202	15.29	4.40	15.47	4.61	-1.24	.216
5.8.1/5	0	202	11.23	3.70	11.65	3.80	-2.76	.006*
5.8.2/1	X	168	50.07	10.04	49.16	7.81	1.52	.130
5.8.2/2	X	168	50.05	7.40	48.66	7.85	2.41	.017*
5.8.2/3	X	168	16.68	3.61	16.71	3.65	-0.17	.867
5.8.2/4	X	168	15.08	3.98	15.04	4.28	0.32	.748
5.8.2/5	X	168	11.08	3.35	10.84	3.49	1.42	.157

(df = n of pairs -1)

KEY
0 = teacher allowed pupils to be mobile in drama
X = teacher did not allow pupils to be mobile in drama
* = rejected hypothesis

2.9 Hypothesis 5.9

Hypothesis 5.9 (constituting 5.9.1/1 to 5.9.2/5) stated that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers did or did not encourage the use of competition between pupils in drama.

The results of testing hypotheses 5.9.1/1 to 5.9.2/5 are given in Table 9.18. Hypotheses 5.9.2/3 and 5.9.2/5, concerning teachers not encouraging competition between pupils in drama and pupils' gains/losses on measures of empathy and academic self-image respectively, were rejected because t values were significant at the .01 level or higher (5.9.2/3 : t = -2.69) (5.9.2/5 : t = -2.54). The remaining hypotheses were accepted because t values were not significant at the .05 level.

Table 9.18 Behaviour of teachers concerning pupil competition and pupil outcomes: results of testing hypotheses

H^0	Behaviour of Teacher	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t value	p
5.9.1/1	0	180	49.06	9.20	48.47	7.98	1.08	.283
5.9.1/2	0	180	47.99	7.22	48.53	8.34	-0.75	.455
5.9.1/3	0	180	16.89	3.75	16.69	3.70	1.21	.229
5.9.1/4	0	180	15.20	4.17	15.27	4.39	-0.43	.668
5.9.1/5	0	180	11.63	3.52	11.45	3.76	1.12	.265
5.9.2/1	X	190	51.10	10.02	51.70	10.23	-1.05	.296
5.9.2/2	X	190	51.56	8.64	51.32	8.38	0.42	.672
5.9.2/3	X	190	16.88	3.32	17.32	3.70	-2.69	.008*
5.9.2/4	X	190	15.19	4.26	15.28	4.54	-0.63	.531
5.9.2/5	X	190	10.72	3.51	11.12	3.60	-2.54	.012*

(df = n of pairs -1)

KEY
0 = teacher encouraged competition between pupils in drama
X = teacher did not encourage competition between pupils in drama
* = rejected hypothesis

2.10 Discussion

Significant pupils' gains on verbal creativity were related to the following aspects of teacher behaviour:

- pupils were allowed to direct their own work in drama;
- teachers did not maintain pupil silence in drama; and
- teachers maintained a peripheral stance in drama.

Significant pupils' gains on figural creativity were found to be associated with:

- the absence of competition between pupils;
- the use of pupil ideas;
- the participation of all pupils in drama; and
- the exercise of spontaneous teaching strategies.

The development of pupil empathy was related to the teachers' exercise of spontaneous teaching strategies and the use of pupils' ideas in drama. Pupil self-esteem was not found to be associated with any of the 9 aspects of observed teacher behaviour.

Pupil academic self-image was found to be associated with all 9 facets of teacher behaviour. That is:

- pupils were allowed to direct their own work in drama;
- pupils were allowed mobility in drama;

- pupils were able to make decisions in drama;
- teachers maintained a peripheral stance in drama;
- teachers did not maintain pupil silence in drama;
- teachers exercised spontaneous teaching strategies;
- all pupils participated in drama;
- teachers did not encourage competition between pupils in drama; and
- pupils were able to use their own ideas.

Significant pupils' losses were only found on measures of creativity. In respect of verbal creativity significant pupils' losses were evidenced where teachers:

- did not allow pupils to direct their own work in drama;
- did not allow pupils to use their own ideas;
- kept to set plans;
- attempted to maintain pupil silence in drama;
- maintained a central stance in drama; and
- did not allow pupils to make decisions in drama.

With regard to figural creativity, significant losses were reported on this outcome where teachers:

- did not allow pupils to direct their own work in drama;

- kept to set plans;
- attempted to maintain pupil silence in drama;
- did not allow less able pupils to participate in drama; and
- placed restrictions on pupil mobility in drama.

It would appear that more teacher behaviour is associated with pupil outcomes than teacher beliefs. However, the results suggest that teacher behaviour is not enough in itself to guarantee pupil success on outcomes.

TEACHER BELIEF SYSTEMS, ATTITUDES TOWARDS DRAMA AND EDUCATIONAL OUTCOMES

Volume 2

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CHAPTER TEN

ANALYSIS OF DATA RELATING TO COMBINATIONS OF BELIEF-BEHAVIOUR OF TEACHERS, DRAMA CHOICES AND PUPIL OUTCOMES

CHAPTER 10

ANALYSIS OF DATA RELATING TO COMBINATIONS OF BELIEF-BEHAVIOUR OF TEACHERS, DRAMA CHOICES AND PUPIL OUTCOMES

INTRODUCTION

Having examined the respective influences of single elements of teacher beliefs and behaviour on pupil outcomes, the purpose of the present analysis is to test hypotheses relating to various combinations of teacher belief-behaviour and the achievement of intended pupil outcomes. There is a need to show which combinations of belief-behaviour of teachers are associated with significant gains and losses of pupils on outcomes. How important is it for pupil outcomes that teachers act in accord with their beliefs? Is it more important to be consistent when using one kind of drama than another? These questions provided impetus for the present analysis.

For purposes of analysis, responses of the sub-sample of teachers (n=16) to 9 belief statements# on the Teacher Opinionnaire were examined in relation to 9 corresponding aspects of teacher behaviour* which were observed with the use of the Drama Inventory. Teachers agreed or disagreed

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These provided the bases of hypotheses 4.1 to 4.9.

* These provided the bases of hypotheses 5.1 to 5.9.

with each of the 9 belief statements on the Teacher Opinionnaire, that is, they took belief stance A or B. In terms of teacher behaviour teachers acted in accord with belief stance A or B. Thus four combinations of belief-behaviour were identified and used to categorise the sub-sample of teachers (n=16) according to their belief-behaviour stances in respect of:

- direction;
- pupil ideas;
- flexibility;
- pupil control;
- pupil dependence;
- less able pupils;
- centredness;
- pupil mobility; and
- pupil competition.

The present analysis is divided into 9 parts each of which concerns the testing of hypotheses relating to 1 of the 9 belief-behaviour elements above. Within each part, hypotheses are tested in relation to belief-behaviour combinations of teachers and pupil outcomes:

1. regardless of drama choice; and
2. according to drama choice (dramatic play, drama exercise and theatre).

This 9 part analysis is followed by a summary of findings and an overview relating to belief-behaviour characteristics of teachers and pupil outcomes.

The statistical and coding procedures employed to test hypotheses in the present analysis are the same as those used in Chapter 9. All hypotheses are presented fully in Chapter 6.

1. Hypothesis 6.1

Hypothesis 6.1 (constituting# 6.1.1/1 to 6.1.4/5) stated that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers were grouped according to beliefs and behaviour regarding direction (see Key).

The results of testing hypotheses 6.1.1/1 to 6.1.4/5 are reported in Table 10.1. Hypothesis 6.1.2/2 concerning teachers liking direction and allowing pupils to direct their own work and pupils' gains/losses on a measure of figural creativity, was rejected because the t value of 3.79 was significant at the .000 level. Hypotheses 6.1.3/1 and 6.1.3/2, regarding teachers disliking direction and not allowing pupils to direct their own work and pupils' gains/losses on measures of verbal and figural creativity respectively, were rejected because t values were significant at the .01 level or higher (6.1.3/1 : t = 2.80)

It is these constituent hypotheses, shown in parenthesis following each main hypothesis, which were actually tested and reported. For example hypothesis 6.1 is only a summary of hypotheses 6.1.1/1 to 6.1.4/5.

(6.1.3/2 : t = 2.62). Hypotheses 6.1.4/1, 6.1.4/2, 6.1.4/3 and 6.1.4/5, concerning teachers disliking direction and allowing pupils to direct their own work and pupils' gains/losses on measures of verbal and figural creativity, empathy and academic self-image respectively, were rejected because t values were significant at the .003 level or higher (6.1.4/1 : t = -4.16) (6.1.4/2 : t = -3.15) (6.1.4/3 : t = -3.75) (6.1.4/5 : t = -3.23). All other hypotheses, concerning teacher belief-behaviour characteristics regarding direction and subsequent pupil outcomes, were accepted because t values were not significant at the .05 level or higher.

1.1 Hypotheses 7.1, 7.2 and 7.3

Hypotheses 7.1 (7.1.1/1 to 7.1.4/5), 7.2 (7.2.1 to 7.2.4/5) and 7.3 (7.3.1/1 to 7.3.4/5) asserted that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of dramatic play, drama exercise and theatre respectively were grouped according to beliefs and behaviour regarding direction (see Key).

The results of testing hypotheses 7.1.1/1 to 7.1.4/5, 7.2.1/1 to 7.2.1/5 and 7.3.1/1 to 7.3.1/5 are given in Table 10.2. Hypotheses 7.2.2/1 to 7.2.2/5 were not tested because neither teachers of drama exercise nor theatre possessed these belief-behaviour characteristics.

Hypothesis 7.1.1/2, concerning teachers of dramatic play liking direction and directing the work of pupils and

pupils' gains/losses on a measure of figural creativity, was rejected because the t value of -7.51 was significant at the .001 level. Hypothesis 7.1.2/2, regarding teachers of dramatic play liking direction and allowing pupils to direct their own work and pupils' gains/losses on a measure of figural creativity was not accepted because the t value of 3.79 was significant at the .000 level. Hypotheses 7.1.4/1, 7.1.4/2, 7.1.4/3 and 7.1.4/5, concerning teachers of dramatic play disliking direction and allowing pupils to direct their own work and pupils' gains/losses on measures of verbal and figural creativity, empathy and academic self-image respectively, were rejected because t values were significant at the .003 level or higher. (7.1.4/1 : t = -4.16) (7.1.4/2 : t = -3.15) (7.1.4/3 : t = -3.75) (7.1.4/5 : t = -3.23).

Hypothesis 7.2.1/1 and 7.2.1/2, concerning teachers of drama exercise liking direction and not allowing pupils to direct their own work and pupils' gains/losses on measures of verbal and figural creativity respectively, were not accepted because t values were significant at the .003 level or higher (7.2.1/1 : t = 3.67) (7.2.1/2 : t = 3.20). Hypotheses 7.2.3/1 to 7.2.3/4, regarding teachers of drama exercise disliking direction and not allowing pupils to direct their own work and pupils' gains/losses on measures of verbal and figural creativity, empathy and self-esteem, were rejected because t values were significant at the .04 level or higher (7.2.3/1 : t = 2.86) (7.2.3/2 : t = 2.96) (7.2.3/3 : t = -2.08) (7.2.3/4 : t = -2.22).

Hypothesis 7.3.2/4, concerning teachers of theatre disliking direction and not allowing pupils to direct their own work and pupils' gains/losses on a measure of self-esteem, was rejected because the t value of 2.73 was significant at the .01 level. Inspection of Table 10.2 shows that other hypotheses, relating to teachers using different kinds of drama and belief-behaviour elements regarding direction and subsequent pupil outcomes, were accepted because t values were not significant at the .05 level or higher.

Table 10.1 Belief-behaviour of teachers concerning direction and pupil outcomes: results of testing hypotheses

Hypothesis	Belief-Behaviour	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
6.1.1/1	0 0	177	48.74	8.93	48.05	7.90	1.25	.213
6.1.1/2	0 0	177	47.36	6.82	48.60	8.53	-1.81	.071
6.1.1/3	0 0	177	16.58	3.75	16.53	3.78	0.32	.748
6.1.1/4	0 0	177	14.89	4.36	14.94	4.58	-0.33	.743
6.1.1/5	0 0	177	11.41	3.38	11.32	3.62	0.57	.568
6.1.2/1	0 X	72	47.77	1.04	49.02	1.07	-1.44	.155
6.1.2/2	0 X	72	52.15	8.59	49.44	6.58	3.79	.000*
6.1.2/3	0 X	72	16.44	2.98	16.36	3.70	0.29	.770
6.1.2/4	0 X	72	14.72	4.35	14.86	4.68	-0.56	.576
6.1.2/5	0 X	72	10.63	3.73	10.80	3.83	-0.63	.533
6.1.3/1	X 0	64	54.03	10.36	51.25	7.84	2.80	.007*
6.1.3/2	X 0	64	53.15	7.81	50.28	7.40	2.62	.001*
6.1.3/3	X 0	64	17.39	3.49	17.54	3.49	-0.64	.523
6.1.3/4	X 0	64	15.67	3.86	15.65	3.98	0.07	.947
6.1.3/5	X 0	64	11.15	3.81	11.06	3.92	0.33	.746
6.1.4/1	X X	57	52.89	10.34	56.71	11.92	-4.16	.000*
6.1.4/2	X X	57	50.80	9.60	54.50	10.01	-3.15	.003*
6.1.4/3	X X	57	17.84	3.38	18.75	3.13	-3.75	.000*
6.1.4/4	X X	57	16.21	3.80	16.40	4.20	-0.72	.474
6.1.4/5	X X	57	11.10	3.47	12.03	3.33	-3.23	.002*

(df = n of pairs -1)

KEY

0 0 = teacher liked directing and did not allow pupils to direct own work
0 X = teacher liked directing and allowed pupils to direct own work
X 0 = teacher disliked directing and did not allow pupils to direct own work
X X = teacher disliked directing and allowed pupils to direct own work
N.T. = hypothesis not tested - sample without belief-behaviour combination
* = rejected hypothesis

Table 10.2 Belief-behaviour of teachers concerning direction, drama choice and pupil outcomes: results of testing hypotheses

Hypothesis	Belief-Behaviour	Drama Type	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
7.1.1/1	0 0	Dp	26	53.03	10.33	53.65	8.03	-0.45	.657
7.1.1/2	0 0	Dp	26	41.92	4.03	57.03	9.56	-7.51	.000*
7.1.1/3	0 0	Dp	26	16.57	3.80	17.07	4.04	-1.26	.220
7.1.1/4	0 0	Dp	26	14.88	5.33	15.19	5.30	-0.74	.465
7.1.1/5	0 0	Dp	26	10.84	4.29	11.46	4.20	-1.73	.096
7.1.2/1	0 X	Dp	72	47.77	1.04	49.02	1.07	-1.44	.155
7.1.2/2	0 X	Dp	72	52.15	8.59	49.44	6.58	3.79	.000*
7.1.2/3	0 X	Dp	72	16.44	2.98	16.36	3.70	0.29	.770
7.1.2/4	0 X	Dp	72	14.72	4.35	14.86	4.68	-0.56	.576
7.1.2/5	0 X	Dp	72	10.63	3.73	10.80	3.83	-0.63	.533
7.1.3/1 to 7.1.3/5					N.T.				
7.1.4/1	X X	Dp	57	52.89	10.34	56.71	11.92	-4.16	.000*
7.1.4/2	X X	Dp	57	50.80	9.60	54.50	10.01	-3.15	.003*
7.1.4/3	X X	Dp	57	17.84	3.38	18.75	3.13	-3.75	.000*
7.1.4/4	X X	Dp	57	16.21	3.80	16.40	4.20	-0.27	.474
7.1.4/5	X X	Dp	57	11.10	3.47	12.03	3.33	-3.23	.002*
7.2.1/1	0 0	De	47	48.80	7.13	45.36	7.12	3.67	.001*
7.2.1/2	0 0	De	47	48.63	7.44	46.02	6.06	3.20	.003*
7.2.1/3	0 0	De	47	17.34	3.92	16.95	3.90	1.25	.218
7.2.1/4	0 0	De	47	15.27	4.54	15.44	4.52	-0.52	.606
7.2.1/5	0 0	De	47	12.53	3.34	12.59	3.87	-0.22	.828
7.2.2/1 to 7.2.2/5					N.T.				

Continued over ...

Table 10.2 (continued)

Hypothesis	Belief-Behaviour	Drama Type	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
7.2.3/1	X 0	De	42	55.07	10.79	51.38	8.22	2.86	.007*
7.2.3/2	X 0	De	42	52.61	7.88	48.07	6.85	2.96	.005*
7.2.3/3	X 0	De	42	16.88	3.59	17.45	3.84	-2.08	.044*
7.2.3/4	X 0	De	42	14.88	3.90	15.42	4.27	-2.22	.032*
7.2.3/5	X 0	De	42	10.14	3.64	9.69	3.53	1.30	.201
7.2.4/1 to 7/2/4/5	N.T.								
7.3.1/1	0 0	T	104	47.63	9.05	47.87	7.55	-0.33	.743
7.3.1/2	0 0	T	104	48.15	6.47	47.66	7.99	0.77	.445
7.3.1/3	0 0	T	104	16.25	3.64	16.20	3.66	0.20	.845
7.3.1/4	0 0	T	104	14.73	4.04	14.66	4.43	0.35	.728
7.3.1/5	0 0	T	104	11.04	3.05	10.71	3.21	1.57	.118
7.3.2/1 to 7.3.2/5	N.T.								
7.3.3/1	X 0	T	22	52.04	9.40	51.00	7.23	0.71	.484
7.3.3/2	X 0	T	22	54.18	7.74	54.50	6.66	-0.33	.748
7.3.3/3	X 0	T	22	18.36	3.12	17.72	2.78	1.47	.158
7.3.3/4	X 0	T	22	17.18	3.37	16.09	3.43	2.73	.013*
7.3.3/5	X 0	T	22	13.09	3.42	13.68	3.30	-1.21	.238

(df = n of pairs -1)

KEY

0 0 = teacher liked directing and did not allow pupils to direct own work
0 X = teacher liked directing and allowed pupils to direct own work
X 0 = teacher disliked directing and did not allow pupils to direct own work
X X = teacher disliked directing and allowed pupils to direct own work
N.T. = hypothesis not tested - sample without belief-behaviour combination
* = rejected hypothesis
Dp = dramatic play
De = drama exercise
T = theatre

1.2 Discussion

As a group, teachers who disliked directing the work of others, and who allowed pupils to direct their own drama, were seen to produce significant pupil gains on creativity (verbal and non-verbal), empathy and academic self-image. Because only teachers of dramatic play possessed this belief-behaviour combination, it is only they who were seen to generate significant pupil gains on four out of five educational outcomes.

Teachers who disliked directing the work of others, but nevertheless directed pupils' work in drama, recorded significant pupil losses on measures of verbal and non-verbal creativity. Teachers of theatre who possessed this particular belief-behaviour combination did not record pupil losses on creativity. However, they did produce significant pupil losses on self-esteem. Drama exercise teachers who disliked directing the work of others, but who directed pupil drama, produced significant pupil losses on verbal and non-verbal creativity. It was also noted that these particular drama exercise teachers also produced significant pupil gains on empathy and self-esteem.

There were some teachers who disliked directing the work of others and allowed pupils to direct their own drama work. These teachers came only from the dramatic play group and were labelled 'abdicators' for purposes of this analysis. They were given this term because they offered no

assistance whatsoever to pupils in drama. They believed that drama should be entirely of the pupils' own doing, including all aspects of organisation.

Teachers who liked directing the work of others, and who directed the drama work of pupils, produced neither pupil gains nor losses on educational outcomes. However, when we examine specific drama groups employing this belief-behaviour combination, a number of observations may be made. One teacher of dramatic play was seen to produce significant pupil gains on non-verbal creativity. Elsewhere, teachers of theatre with this belief-behaviour combination did not make any gains on outcomes at all. Teachers of drama exercise produced significant pupil losses on both verbal and non-verbal creativity.

Overall, the teacher's ability to be consistent between beliefs and behaviour may hold implications for pupil outcomes when doing specific kinds of drama. Teachers of dramatic play who were inconsistent not only failed to produce pupil gains on four out of five outcomes, but also generated pupil losses on non-verbal creativity. Similarly, theatre teachers who were inconsistent recorded significant pupil losses on self-esteem. Consistent theatre teachers made neither losses nor gains on pupil outcomes. However, all drama exercise teachers were seen to make significant pupil losses on verbal and non-verbal creativity whether

they were consistent or inconsistent. It is notable, however, that drama exercise teachers who were inconsistent managed to generate significant pupil gains on empathy and self-esteem regardless of losses elsewhere.

2. Hypothesis 6.2

Hypothesis 6.2 (constituting 6.2.1/1 to 6.2.4/5) stated that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers were grouped according to beliefs and behaviour regarding pupil ideas (see Key).

The results of testing hypotheses 6.2.1/1 to 6.2.1/5 and 6.2.3/1 to 6.2.3/5 are given in Table 10.3. It was not possible to test hypotheses 6.2.1/1, 6.2.2/1 to 6.2.2/5 and 6.2.4/1 to 6.2.4/5 because no teacher in the sub-sample (n=16) had the necessary combinations of belief and behaviour. Hypotheses 6.2.1/1, 6.2.1/2, 6.2.1/3 and 6.2.1/5, concerning teachers believing in, and using, pupil ideas and pupils' gains/losses on measures of verbal and figural creativity, empathy and academic self-image respectively, were rejected because t values were significant at the .03 level or higher (6.2.1/1 : t = -2.99) (6.2.1/2 : t = -2.52) (6.2.1/3: t = -2.11) (6.2.1/5 : t = -2.67). Hypotheses 6.2.2/1 and 6.2.2/2, regarding teachers' believing in, and using, pupil ideas and pupils' gains/

losses on measures of verbal and figural creativity respectively, were rejected because t values were significant at the .009 level or higher (6.2.2/1 t = 2.64) (6.2.2/2 : t = 2.73). All other hypotheses concerning beliefs and actions of teachers in respect of pupil ideas and pupil outcomes were accepted because t values were not significant at the .05 level or higher.

2.1 Hypotheses 7.4, 7.5 and 7.6

Hypotheses 7.4 (7.4.1/1 to 7.4.4/5), 7.5 (7.5.1/1 to 7.5.4/5) and 7.6 (7.6.1/1 to 7.6.4/5) stated that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of dramatic play, drama exercise and theatre respectively were grouped according to beliefs and behaviour regarding pupil ideas (see Key).

The results of testing hypotheses 7.4.1/1 to 7.4.1/5, 7.5.1/1 to 7.5.1/5, 7.5.3/1 to 7.5.3/5 and 7.6.2/1 to 7.6.2/5 are presented in Table 10.4. Hypotheses 7.4.2/1 to 7.4.4/5, 7.5.2/1 to 7.5.2/5, 7.5.4/1 to 7.5.4/5, 7.6.1/1 to 7.6.1/5 and 7.6.3/1 to 7.6.4/5 were not tested because no teachers had these combinations of belief, behaviour and drama choice.

Hypotheses 7.4.1/1, 7.4.1/2, 7.4.1/3 and 7.4.1/5, concerning teachers of dramatic play believing in, and using pupil ideas and pupils' gains/losses on verbal and figural

creativity, empathy and academic self image respectively, were not accepted because t values were significant at the .03 level or higher (7.4.1/2 : t = -3.60) (7.4.1/2 : t = -3.24) (7.4.1/3 : t = -2.17) (7.4.1/5 t = -3.00).

Hypothesis 7.5.1/2, concerning teachers of drama exercise believing in, and using, pupil ideas and pupils' gains/losses on a measure of figural creativity, was rejected because the t value of 4.12 was significant at the .000 level. Hypotheses 7.5.2/1 and 7.5.2/2, regarding teachers of drama exercise believing in, but not using, pupil ideas and pupils' gains/losses on measures of verbal and figural creativity respectively, were rejected because t values were significant at the .002 level or higher (7.5.2/1 : t = 4.57) (7.5.2/2 : t = 3.24). Other hypotheses relating to belief-behaviour of teachers in respect of pupil ideas, drama choices and pupil outcomes, were accepted because t values were not significant at the .05 level.

Table 10.3 Belief-behaviour of teachers concerning pupil ideas and pupil outcomes: results of testing hypotheses

Hypothesis	Belief-Behaviour	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
6.2.1/1	0 0	171	50.52	9.71	52.21	10.46	-2.99	.003*
6.2.1/2	0 0	171	50.15	9.10	52.08	9.00	-2.52	.013*
6.2.1/3	0 0	171	16.87	3.38	17.22	3.76	-2.11	.036*
6.2.1/4	0 0	171	15.36	4.38	15.55	4.63	-1.22	.223
6.2.1/5	0 0	171	10.93	3.64	11.37	3.68	-2.67	.008*
6.2.2/1 to 6.2.2/5	N.T.							
6.2.3/1	0 X	199	49.75	9.64	48.34	7.83	2.64	.009*
6.2.3/2	0 X	199	49.54	7.29	48.14	7.54	2.73	.007*
6.2.3/3	0 X	199	16.90	3.66	16.83	3.65	0.47	.636
6.2.3/4	0 X	199	15.06	4.07	15.04	4.31	0.14	.886
6.2.3/5	0 X	199	11.37	3.44	11.21	3.68	1.03	.305
6.2.4/1 to 6.2.4/5	N.T.							

(df = n of pairs -1)

KEY

0 0 = teacher believed in, and used, pupil ideas
0 X = teacher believed in, but did not use, pupil ideas
N.T. = hypothesis not tested - sample without belief-behaviour combination
* = rejected hypothesis

Table 10.4 Belief-behaviour of teachers concerning pupil ideas, drama choice and pupil outcomes: results of testing hypotheses

Hypothesis	Belief-Behaviour	Drama Type	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
7.4.1/1	0 0	Dp	155	50.54	9.94	52.63	10.63	-3.60	.000*
7.4.1/2	0 0	Dp	155	49.94	9.14	52.58	8.97	-3.24	.001*
7.4.1/3	0 0	Dp	155	16.98	3.32	17.36	3.70	-2.17	.032*
7.4.1/4	0 0	Dp	155	15.29	4.37	15.48	4.65	-1.13	.260
7.4.1/5	0 0	Dp	155	10.84	3.72	11.36	3.74	-3.00	.003*
7.4.2/1 to 7.4.2/5	N.T.								
7.5.1/1	0 0	De	16	50.31	7.34	48.12	7.85	1.07	.300
7.5.1/2	0 0	De	16	52.25	8.66	47.31	8.02	4.12	.001*
7.5.1/3	0 0	De	16	15.81	3.92	15.93	4.21	-0.20	.846
7.5.1/4	0 0	De	16	16.00	4.57	16.25	4.59	-0.46	.652
7.5.1/5	0 0	De	16	11.81	2.71	11.43	3.11	0.84	.414
7.5.2/1	0 X	De	73	52.08	9.95	48.21	8.32	4.57	.000*
7.5.2/2	0 X	De	73	50.13	7.70	46.91	6.17	3.24	.002*
7.5.2/3	0 X	De	73	17.41	3.68	17.46	3.75	-0.25	.805
7.5.2/4	0 X	De	73	14.89	4.16	15.26	4.34	-1.63	.106
7.5.2/5	0 X	De	73	11.31	3.85	11.17	4.15	0.53	.597
7.5.3/1 to 7.5.3/5	N.T.								
7.6.1/1 to 7.6.1/5	N.T.								

Continued over ...

Table 10.4 (continued)

Hypothesis	Belief-Behaviour	Drama Type	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
7.6.2/1	0 X	T	126	48.40	9.23	48.42	7.56	-0.02	.981
7.6.2/2	0 X	T	126	49.20	7.06	48.85	8.17	0.63	.530
7.6.2/3	0 X	T	126	16.61	3.63	16.46	3.56	0.70	.487
7.6.2/4	0 X	T	126	15.15	4.03	14.91	4.30	1.39	.166
7.6.2/5	0 X	T	126	11.40	3.20	11.23	3.40	0.88	.378

(df = n of pairs -1)

KEY

0 0 = teacher believed in, and used, pupil ideas
0 X = teacher believed in, but did not use, pupil ideas
N.T. = hypothesis not tested - sample without belief-behaviour combination
* = rejected hypothesis
Dp = dramatic play
De = drama exercise
T = theatre

2.2 Discussion

All of the teacher sample agreed in principle that drama provides a good opportunity for pupils to use their own ideas. However, in practice, a number of teachers failed to invite or use pupil ideas in drama. Teachers, as a group, who believed in, and made use of pupil ideas, generated significant pupil gains on measures of creativity (verbal and non-verbal), empathy and self-esteem.

In relation to drama choice and the use of pupil ideas, only dramatic play teachers were able to achieve pupil gains on the outcomes named above. One teacher of drama exercise who believed in and made use of pupil ideas, not only failed to produce pupil gains on outcomes, but also generated a significant pupil loss on non-verbal creativity. There were no teachers of theatre who invited or made use of pupil ideas.

Teachers as a group who believed in using pupil ideas, but did not do so, recorded a significant pupil loss on both verbal and non-verbal aspects of creativity. Teachers of theatre in this group made neither gains nor losses on pupil outcomes. Drama exercise teachers in this group managed to generate significant pupil losses on both verbal and non-verbal aspects of creativity. There were no dramatic play teachers in this group since all members were seen to use pupil ideas in drama.

It seems that teachers who differed in their ability to be consistent between held beliefs and observed behaviour, also differed in the kinds of pupil outcomes they tended to produce. Consistent teachers doing dramatic play produced significant pupil gains on four out of five selected pupil outcomes. On the other hand, consistent teachers doing drama exercise not only failed to achieve any pupil gains, but also produced a significant pupil loss on non-verbal creativity. Moreover, inconsistent drama exercise teachers produced no significant pupil gains and made significant losses on verbal and non-verbal creativity.

All theatre teachers were deemed to be inconsistent in this belief-behaviour context since none of them used pupil ideas regardless of their professed beliefs. As reported, theatre teachers managed neither pupil gains nor pupil regression on educational outcomes.

3. Hypothesis 6.3

Hypothesis 6.3 (constituting 6.3.1 to 6.3.4/5) asserted that there would be no significant gain or loss on each outcome between Time A and Time B where teachers were grouped according to beliefs and actions in respect of flexibility (see Key).

The results of testing hypotheses 6.3.1/1 to 6.3.2/5 and 6.3.4/1 to 6.3.4/5 are reported in Table 10.5. It was

not possible to test hypotheses 6.3.3/1 to 6.3.3/5 because no teachers in the sub-sample (n=16) had the necessary belief-behaviour characteristics. Hypotheses 6.3.1/1, 6.3.1/2, 6.3.1/3 and 6.3.1/5, concerning teachers believing in, and using, spontaneous teaching strategies and pupils' gains/losses on measures of verbal and figural creativity, empathy and academic self-image respectively, were rejected because t values were significant at the .003 level or higher (6.3.1/1 : t = -4.16) (6.3.1/2 : t = -3.15) (6.3.1/3 : t = -3.75) (6.3.1/5 : t = -3.23). Hypotheses 6.3.2/1 and 6.3.2/4, regarding teachers of drama exercise believing in, but not using, spontaneous teaching strategies and pupils' gains/losses on measures of verbal creativity and self-esteem respectively, were rejected because t values were significant at the .03 level or higher. Hypothesis 6.3.4/4, concerning teachers believing in, and adhering to, set plans and pupils' gains/losses on a measure of self-esteem, was rejected because the t value of 2.39 was significant at the .01 level. All other hypotheses that were tested in relation to teacher belief-behaviour regarding flexibility and pupil outcomes were rejected because t values were not significant at the .05 level.

Table 10.5 also shows the influence of 'Abdicators' (see Key) on pupil outcomes even though no hypotheses were tested in this regard. 'Abdicators' (teachers who take no

part in drama) made significant gains on a pupil measure of figural creativity.

3.1 Hypotheses 7.7, 7.8 and 7.9

Hypotheses 7.7 (7.7.1/1 to 7.7.4/5), 7.8 (7.8.1/1 to 7.8.4/5) and 7.9 (7.9.1/1 to 7.9.4/5) stated that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of dramatic play, drama exercise and theatre respectively were grouped according to beliefs and actions regarding flexibility (see Key).

The results of testing hypotheses 7.7.1/1 to 7.7.2/5, 7.8.2/1 to 7.8.2/5, 7.9.2/1 to 7.9.2/5 and 7.9.4/1 to 7.9.4/5 are reported in Table 10.6. It was not possible to test hypotheses 7.7.3/1 to 7.7.4/5, 7.8.1/1 to 7.8.1/5, 7.8.3/1 to 7.8.4/5, 7.9.2/1 to 7.9.1/5 or 7.9.3/1 to 7.9.3/5 because no teachers in the sub-sample (n=16) had the appropriate belief-behaviour characteristics and drama choices.

Hypotheses 7.7.1/1, 7.7.1/2, 7.7.1/3 and 7.7.1/5, concerning teachers of dramatic play believing in, and using, spontaneous teaching strategies and pupils' gains/losses on measures of verbal and figural creativity, empathy and academic self-image respectively, were rejected because t values were at the .01 level or higher (7.7.1/1 : t = -4.16) (7.7.1/2 : t = -3.15) (7.7.1/3 : t = -3.75) (7.7.1/5 : t = -3.23). Hypothesis 7.7.2/2, regarding

teachers of dramatic play believing in, but not using, spontaneous teaching strategies and pupils' gains/losses on a measure of figural creativity, was rejected because the t value of -7.51 was significant at the .000 level.

Hypotheses 7.8.2/1 and 7.8.2/2, concerning teachers of drama exercise believing in, but not using, spontaneous teaching strategies and pupils' gains/losses on measures of verbal and figural creativity respectively, were rejected because both t values were significant at the .000 level (7.8.2/1 : t = 4.56) (7.8.2/2 : t = 4.18).

Hypotheses 7.9.2/3 and 7.9.2/5, regarding teachers of theatre believing in, but not using, spontaneous teaching strategies and gains/losses on empathy and academic self-image respectively, were rejected because t values were significant at the .02 level or higher (7.9.2/3 : t = 3.27) (7.9.2/5 : t = 2.27). Hypothesis 7.9.4/4, concerning teachers of theatre believing in, and keeping to set plans and pupils' gains/losses on a measure of self-esteem, was rejected because the t value of 2.39 was significant at the .01 level.

The influence of teacher 'Abdicators' (dramatic play only) on pupil outcomes is shown in Table 10.6. Other hypotheses relating to the belief-behaviour characteristics regarding flexibility, drama choices and pupil outcomes, were accepted because t values were not significant at the .05 level.

Table 10.5 Belief-behaviour of teachers concerning flexibility and pupil outcomes: results of testing hypotheses

Hypothesis	Belief-Behaviour	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
6.3.1/1	0 0	57	52.89	10.34	56.71	11.92	-4.16	.000*
6.3.1/2	0 0	57	50.80	9.60	54.50	10.01	-3.15	.003*
6.3.1/3	0 0	57	17.84	3.38	18.75	3.13	-3.75	.000*
6.3.1/4	0 0	57	16.21	3.80	16.40	4.20	-0.72	.474
6.3.1/5	0 0	57	11.10	3.47	12.03	3.33	-3.23	.002*
6.3.2/1	0 X	152	51.75	9.85	49.51	8.32	3.61	.000*
6.3.2/2	0 X	152	48.62	7.45	49.53	7.98	-1.07	.285
6.3.2/3	0 X	152	16.79	3.80	16.63	3.98	0.95	.343
6.3.2/4	0 X	152	14.90	4.39	15.25	4.57	-2.14	.034*
6.3.2/5	0 X	152	11.25	3.59	11.05	3.80	1.14	.254
6.3.3/1 to 6.3.3/5			N.T.					
6.3.4/1	X X	89	47.39	8.54	47.86	7.32	-0.64	.522
6.3.4/2	X X	89	49.38	7.67	48.21	8.70	1.84	.070*
6.3.4/3	X X	89	16.80	3.50	17.08	3.26	-1.11	.271
6.3.4/4	X X	89	15.43	3.97	14.94	4.19	2.39	.019*
6.3.4/5	X X	89	11.49	3.33	11.58	3.51	-0.39	.700

continued over ...

Table 10.5 (continued)

Hypothesis	Belief-Behaviour	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
Abdicators/1	Y	72	47.77	1.04	49.02	1.07	-1.44	.155
Abdicators/2	Y	72	52.15	8.59	49.44	6.58	3.79	.000*
Abdicators/3	Y	72	16.44	2.98	16.36	3.70	0.29	.770
Abdicators/4	Y	72	14.72	4.35	14.86	4.68	-0.56	.576
Abdicators/5	Y	72	10.63	3.73	10.80	3.83	-0.63	.533

(df = n of pairs -1)

KEY

0 0 = teacher believed in, and made use of, spontaneous teaching methods
0 X = teacher believed in, but did not make use of, spontaneous teaching methods
X X = teacher believed in, and kept to, set plans
Y = abdicators - teachers had no set plans, and took no part in drama teaching
N.T. = hypothesis not tested - sample without belief-behaviour combination
* = rejected hypothesis

Table 10.6 Belief-behaviour of teachers concerning flexibility, drama choice and pupil outcomes: results of testing hypotheses

Hypothesis	Belief-Behaviour	Drama Type	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
7.7.1/1	0 0	Dp	57	52.89	10.34	56.71	11.92	-4.16	.000*
7.7.1/2	0 0	Dp	57	50.80	9.60	54.50	10.01	-3.15	.003*
7.7.1/3	0 0	Dp	57	17.84	3.38	18.75	3.13	-3.75	.000*
7.7.1/4	0 0	Dp	57	16.21	3.80	16.40	4.20	-0.72	.474
7.7.1/5	0 0	Dp	57	11.10	3.47	12.03	3.33	-3.23	.002*
7.7.2/1	0 X	Dp	26	53.03	10.33	53.65	8.03	-0.45	.657
7.7.2/2	0 X	Dp	26	41.92	4.03	57.03	9.56	-7.51	.000*
7.7.2/3	0 X	Dp	26	16.57	3.80	17.07	4.04	-1.26	.220
7.7.2/4	0 X	Dp	26	14.88	5.33	15.19	5.30	-0.74	.465
7.7.2/5	0 X	Dp	26	10.84	4.29	11.46	4.20	-1.73	.096
7.7.3/1 to 7.7.4/5				N.T.					
Abdicators/1	Y	Dp	72	47.77	1.04	49.02	1.07	-1.44	.155
Abdicators/2	Y	Dp	72	52.15	8.59	49.44	6.58	3.79	.000*
Abdicators/3	Y	Dp	72	16.44	2.98	16.36	3.70	0.29	.770
Abdicators/4	Y	Dp	72	14.72	4.35	14.86	4.68	-0.56	.576
Abdicators/5	Y	Dp	72	10.63	3.73	10.80	3.83	-0.63	.533
7.8.1/1 to 7.8.1/5				N.T.					
7.8.2/1	0 X	De	89	51.76	9.53	48.20	8.19	4.56	.000*
7.8.2/2	0 X	De	89	50.51	7.87	46.98	6.49	4.18	.000*
7.8.2/3	0 X	De	89	17.12	3.75	17.19	3.86	-0.32	.752
7.8.2/4	0 X	De	89	15.08	4.23	15.43	4.38	-1.67	.098
7.8.2/5	0 X	De	89	11.40	3.66	11.22	3.97	0.80	.428

Continued over ...

Table 10.6 (continued)

Hypothesis	Belief-Behaviour	Drama Type	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
7.8.3/1 to 7.8.5/5	N.T.								
7.9.1/1 to 7.9.1/5	N.T.								
7.9.2/1	0 X	T	37	50.83	10.43	49.75	8.05	0.80	.430
7.9.2/2	0 X	T	37	48.78	5.40	50.40	6.60	-1.55	.130
7.9.2/3	0 X	T	37	16.16	3.94	14.97	3.84	3.27	.002*
7.9.2/4	0 X	T	37	14.48	4.13	14.83	4.59	-1.10	.280
7.9.2/5	0 X	T	37	11.18	2.89	10.37	3.01	2.27	.029*
7.9.3/1 to 7.9.3/5	N.T.								
7.9.4/1	X X	T	89	47.39	8.54	47.86	7.32	-0.64	.522
7.9.4/2	X X	T	89	49.38	7.67	48.21	8.70	1.84	.070
7.9.4/3	X X	T	89	16.80	3.50	17.08	3.26	-1.11	.271
7.9.4/4	X X	T	89	15.43	3.97	14.94	4.19	2.39	.019*
7.9.4/5	X X	T	89	11.49	3.33	11.58	3.51	-0.39	.700

(df = n of pairs -1)

KEY

0 0 = teacher believed in, and made use of, spontaneous teaching methods
0 X = teacher believed in, but did not make use of, spontaneous teaching methods
X X = teacher believed in, and kept to, set plans
Y = Abdicators - teachers had no set plans, and took no part in drama teaching
N.T. = hypothesis not tested - sample without belief-behaviour combination
* = rejected hypothesis
Dp = dramatic play
De = drama exercise
T = theatre

3.2 Discussion

Teachers who believed that spontaneous teaching was just as likely to produce desired results as set plans, and who used spontaneous teaching approaches in drama, produced significant pupil gains on creativity (verbal and non-verbal), empathy and academic self-image. It is notable that only dramatic play teachers constituted this group and thus generated the stated outcomes of pupils. All theatre and drama exercise teachers maintained adherence to set plans throughout drama.

There were those teachers who believed in the value of spontaneous teaching methods, but were seen to keep to set plans. As a group these teachers produced significant pupil losses on verbal creativity and self-esteem. In respect of drama choice, and this belief-behaviour combination, teachers of theatre produced a significant pupil loss on academic self-image. Similarly, drama exercise teachers produced significant losses on verbal and non-verbal creativity. One dramatic play teacher, 'D', recorded a significant pupil gain on non-verbal creativity.

Those teachers who preferred set plans to spontaneous teaching and who kept to set plans in drama, produced a significant pupil loss on self-esteem. Elsewhere, teacher 'abdicators' were seen to generate a significant pupil loss on non-verbal creativity.

In respect of belief-behaviour consistency, the ability

of teachers to be consistent was found to be associated with particular pupil outcomes: consistent dramatic play teachers produced significant pupil gains on creativity (verbal and non-verbal), empathy and academic self-image. One inconsistent dramatic play teacher managed to produce a significant pupil gain on non-verbal creativity, but not so on measures of empathy, academic self-image and verbal creativity. Moreover, dramatic play 'abdicators' failed to produce any significant pupil gains and recorded a signficant pupil loss on non-verbal creativity. Consistent theatre teachers produced a significant loss on self-esteem of pupils. Inconsistent theatre teachers managed to generate significant pupil losses on empathy and academic self-image. All drama exercise teachers were inconsistent in this belief-behaviour context. That is, all this group believed in the value of spontaneous teaching, but all kept to set plans in drama. This group produced significant pupil losses on verbal and non-verbal creativity.

In respect of pupil gains and spontaneous teaching methods, only the dramatic play group recorded any significant gains on pupil outcomes in this belief-behaviour context.

4. Hypothesis 6.4

Hypothesis 6.4 (constituting 6.4.1/1 to 6.4.4/5) asserted that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers were grouped according to beliefs and actions in respect of pupil control (see Key).

The results of testing hypotheses 6.4.1/1 to 6.4.1/5 and 6.4.3/1 to 6.4.4/5 are reported in Table 10.7. It was not possible to test hypotheses 6.4.2/1 to 6.4.2/5 because teachers in the sub-sample (n=16) did not have the necessary belief-behaviour characteristics. Hypothesis 6.4.1/1, concerning teachers believing in, and exercising, high pupil control and pupils' gains/losses on a measure of verbal creativity, was rejected because the t value of 5.79 was significant at the .000 level. Hypothesis 6.4.3/2, regarding teachers believing in, but exercising high, pupil control and pupils' gains/losses on a measure of figural creativity, was rejected because the t value of 4.41 was significant at the .000 level. Hypotheses 6.4.4/1, 6.4.4/2 and 6.4.4/5, concerning teachers' believing in, and exercising, low pupil control and pupils' gains/losses on measures of verbal and figural creativity and academic self-image, were rejected because t values were significant at the .05 level or higher (6.4.4/1 : t = -1.94) (6.4.4/2 : t = -3.00) (6.4.4/5 : t = -2.22). Other hypotheses,

relating to belief-behaviour of teachers in respect of pupil control and pupil outcomes, were accepted because t values were not significant at the .05 level.

4.1 Hypotheses 7.10, 7.11 and 7.12

Hypotheses 7.10 (7.10.1/1 to 7.10.4/5), 7.11 (7.11.1/1 to 7.11.4/5) and 7.12 (7.12.1/1 to 7.12.4/5) stated that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of dramatic play, drama exercise and theatre respectively were grouped according to beliefs and actions regarding pupil control (see Key).

The results of testing hypotheses 7.10.4/1 to 7.10.4/5, 7.11.1/1 to 7.11.1/5, 7.11.3/1 to 7.11.3/5 and 7.12.3/1 to 7.12.3/5 are reported in Table 10.8. It was not possible to test hypotheses 7.10.1/1 to 7.10.3/5, 7.11.2/1 to 7.11.2/5 or 7.12.3/1 to 7.12.4/5 because no teachers had these combinations of beliefs, actions and drama choices.

Hypotheses 7.10.4/1, 7.10.4/2, 7.10.4/3 and 7.10.4/5, concerning teachers of dramatic play believing in and exercising, low pupil control and pupils' gains/losses on measures of verbal and figural creativity, empathy and academic self-image, were rejected because t values were significant at the .03 level or higher (7.10.4/1 : t = -3.60) (7.10.4/2 : t = -3.24) (7.10.4/3 : t = -2.17) (7.10.4/5 : t = -3.00).

Hypothesis 7.11.1/1, regarding teachers of drama

exercise believing in, and adopting high pupil control and pupils' gains/losses on a measure of verbal creativity, was rejected because the t value of 5.79 was significant at the .000 level. Hypotheses 7.11.3/2 and 7.11.3/5, concerning teachers of drama exercise believing in low, but exercising high, pupil control and pupils' gains/losses on measures of figural creativity and academic self-image respectively, were rejected because t values were significant at the .03 level or higher (7.11.3/2 : t = 6.57) (7.11.3/5 : t = 2.33). Hypothesis 7.11.4/2, regarding teachers of drama exercise believing in, and using, low pupil control and pupils' gains/losses on a measure of verbal creativity, was rejected because the t value of 4.12 was significant at the .001 level.

Hypothesis 7.12.3/2, regarding teachers of theatre believing in low, but exercising high, pupil control and pupils' gains/losses on a measure of figural creativity, was rejected because the t value of 2.04 was significant at the .04 level. Hypotheses 7.12.4/2 and 7.12.4/3, concerning teachers of theatre believing in, and exercising, low pupil control and pupils' gains/losses on measures of figural creativity and empathy respectively, were rejected because t values were significant at the .03 level or higher (7.12.4/2 : t = -2.16) (7.12.4/3 : t = 3.69). All other hypotheses, concerning beliefs and behaviour of teachers in respect of pupil control, drama choices and pupil outcomes, were accepted because t values were not significant at the .05 level or higher.

Table 10.7 Belief-behaviour of teachers concerning pupil control and pupil outcomes: results of testing hypotheses

Hypothesis	Belief-Behaviour	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
6.4.1/1	0 0	53	52.94	10.35	47.67	8.66	5.79	.000*
6.4.1/2	0 0	53	47.56	6.49	47.37	6.61	0.21	.838
6.4.1/3	0 0	53	17.58	3.77	17.47	3.78	0.41	.680
6.4.1/4	0 0	53	14.75	4.51	15.03	4.40	-1.04	.302
6.4.1/5	0 0	53	11.64	3.93	11.84	4.16	-0.69	.494
6.4.2/1 to 6.4.2/5	N.T.							
6.4.3/1	X 0	101	46.83	8.27	47.59	7.34	-1.03	.307
6.4.3/2	X 0	101	49.93	7.60	46.52	7.63	4.41	.000*
6.4.3/3	X 0	101	16.28	3.64	16.71	3.62	-1.88	.063
6.4.3/4	X 0	101	14.97	3.64	14.98	4.29	-0.05	.961
6.4.3/5	X 0	101	10.86	3.12	10.47	3.34	1.77	.080
6.4.4/1	X X	216	50.94	9.75	51.92	9.92	-1.94	.054*
6.4.4/2	X X	216	50.33	8.72	52.21	8.56	-3.00	.003*
6.4.4/3	X X	216	17.00	3.39	17.04	3.73	-0.27	.787
6.4.4/4	X X	216	15.41	4.38	15.47	4.56	-0.44	.664
6.4.4/5	X X	216	11.19	3.62	11.52	3.66	-2.22	.027*

(df = n of pairs -1)

KEY

0 0 = teacher believed in, and exercised, high pupil control
0 X = teacher believed in low, but exercised high, pupil control
X X = teacher believed in, and exercised, low pupil control
N.T. = hypothesis not tested - sample without belief-behaviour combination
* = rejected hypothesis

Table 10.8 Belief-behaviour of teachers concerning pupil control, drama choice and pupil outcomes: results of testing hypotheses

Hypothesis	Belief-Behaviour	Drama Type	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
7.10.1/1 to 7.10.3/5				N.T.					
7.10.4/1	X X	Dp	155	50.54	9.94	52.63	10.63	-3.60	.000*
7.10.4/2	X X	Dp	155	49.94	9.14	52.58	8.97	-3.24	.001*
7.10.4/3	X X	Dp	155	16.98	3.32	17.36	3.70	-2.17	.032*
7.10.4/4	X X	Dp	155	15.29	4.37	15.48	4.65	-1.13	.260
7.10.4/5	X X	Dp	155	10.84	3.72	11.36	3.74	-3.00	.003*
7.11.1/1	0 0	De	53	52.94	10.35	47.67	8.66	5.79	.000
7.11.1/2	0 0	De	53	47.56	6.49	47.37	6.61	0.21	.838
7.11.1/3	0 0	De	53	17.58	3.77	17.47	3.78	0.41	.680
7.11.1/4	0 0	De	53	14.75	4.51	15.03	4.40	-1.04	.302
7.11.1/5	0 0	De	53	11.64	3.93	11.84	4.16	-0.69	.494
7.11.2/1 to 7.11.2/5				N.T.					
7.11.3/1	X 0	De	20	49.80	8.64	49.65	7.35	0.09	.930
7.11.3/2	X 0	De	20	56.95	6.47	45.70	4.75	6.57	.000*
7.11.3/3	X 0	De	20	16.95	3.50	17.45	3.79	-1.42	.171
7.11.3/4	X 0	De	20	15.25	3.11	15.85	4.25	-1.45	.163
7.11.3/5	X 0	De	20	10.45	3.59	9.40	3.66	2.33	.031*
7.11.4/1	X X	De	16	50.31	7.34	48.12	7.85	1.07	.300
7.11.4/2	X X	De	16	52.25	8.66	47.31	8.02	4.12	.001*
7.11.4/3	X X	De	16	15.81	3.92	15.93	4.21	-0.20	.846
7.11.4/4	X X	De	16	16.00	4.57	16.25	4.59	-0.46	.652
7.11.4/5	X X	De	16	11.81	2.71	11.43	3.11	0.84	.414

Continued over ...

Table 10.8 (continued)

Hypothesis	Belief-Behaviour	Drama Type	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
7.12.1/1 to 7.12.2/5				N.T.					
7.12.3/1	X 0	T	81	46.09	8.06	47.08	7.30	-1.19	.237
7.12.3/2	X 0	T	81	48.19	6.85	46.72	8.19	2.04	.045*
7.12.3/3	X 0	T	81	16.12	3.67	16.53	3.57	-1.51	.135
7.12.3/4	X 0	T	81	14.90	3.78	14.76	4.30	0.59	.555
7.12.3/5	X 0	T	81	10.96	3.01	10.74	3.23	0.90	.369
7.12.4/1	X X	T	45	52.55	9.81	50.82	7.51	1.70	.096
7/12/4/5	X X	T	45	51.02	7.14	52.68	6.67	-2.16	.036*
7.12.4/3	X X	T	45	17.51	3.42	16.35	3.58	3.69	.001*
7.12.4/4	X X	T	45	15.62	4.45	15.17	4.32	1.62	.112
7.12.4/5	X X	T	45	12.20	3.40	12.11	3.56	0.27	.792

(df = n of pairs -1)

KEY

0 0 = teacher believed in, and exercised, high pupil control
0 X = teacher believed in low, but exercised high, pupil control
X X = teacher believed in, and exercised, low pupil control
N.T. = hypothesis not tested - sample without belief-behaviour combination
* = rejected hypothesis
Dp = dramatic play
De = drama exercise
T = theatre

4.2 Discussion

Teachers who believed that keeping pupils quiet was not a high priority and who did not maintain silence in drama, generated significant pupil gains on verbal and non-verbal creativity and academic self-image. In respect of belief-behaviour combinations and drama choice, teachers of dramatic play produced significant pupil gains on creativity (verbal and non-verbal), empathy and academic self-image. Teachers of theatre also managed to promote significant pupil gains on non-verbal creativity, but further produced a significant pupil loss in empathy. Drama exercise teachers produce no significant gains and generated a significant pupil loss on non-verbal creativity. Some drama exercise teachers also produced a significant pupil loss on empathy. Those teachers who believed that keeping pupils quiet was not a high priority and maintained pupil silence throughout drama, generated no significant pupils' gains only a significant pupil loss on non-verbal creativity.

Consistent dramatic play teachers (all of the group), generated significant pupil gains on most pupil outcomes. Whether drama exercise teachers were consistent, or otherwise, they all produced significant pupil losses on either verbal or non-verbal creativity. This was the case even when drama exercise teachers believed that keeping pupils quiet was not a high priority. Consistent teachers of drama exercise who did not allow pupils to talk in drama

accrued a significant pupil loss on verbal creativity. Inconsistent drama exercise teachers who did not allow pupils to talk produced a significant pupil loss on academic self-image. Inconsistent theatre teachers generated a significant pupil loss on non-verbal creativity. On the other hand, consistent teachers of theatre generated a significant pupil gain on non-verbal creativity, and a significant loss on empathy.

5. Hypothesis 6.5

Hypothesis 6.5 (consisting of 6.5.1/1 to 6.5.4/5) asserted that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers were grouped according to beliefs and behaviour regarding pupil dependence (see Key).

The results of testing hypotheses 6.5.1/1 to 6.5.1/5 and 6.5.3/1 to 6.5.4/5 are reported in Table 10.9. It was not possible to test hypotheses 6.5.2/1 to 6.5.2/5 because no teachers in the sub-sample (n=16) possessed the necessary characteristics. Hypothesis 6.5.1/1, concerning teachers believing in, and exercising, pupil dependence and pupils' gains/losses on a measure of verbal creativity, was rejected because the t value of 3.49 was significant at the .001 level. Hypothesis 6.5.3/2, regarding teachers believing in pupil autonomy, but encouraging pupil dependence and pupils' gains/losses on a measure of figural creativity, was

rejected because the t value of 2.02 was significant at the .04 level. Hypotheses 6.5.4/1 and 6.5.4/5, concerning teachers believing in, and exercising, pupil autonomy and pupils' gains/losses on measures of verbal creativity and academic self-image respectively, were rejected because t values were significant at the .01 level or higher (6.5.4/1 : t = -3.73) (6.5.4/5 : t = -2.55). All other hypotheses, relating to belief-behaviour characteristics of teachers in respect of pupil dependence and pupil outcomes, were accepted because t values were not significant at the .05 level.

5.1 Hypotheses 7.13, 7.14 and 7.15

Hypotheses 7.13 (7.13.1/1 to 7.13.4/5), 7.14 (7.14.1/1 to 7.14.4/5) and 7.15 (7.15.1/1 to 7.15.4/5) stated that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of dramatic play, drama exercise and theatre respectively were grouped according to beliefs and behaviour regarding pupil dependence (see Key).

The results of testing hypotheses 7.13.3/1 to 7.13.4/5, 7.14.1/1 to 7.14.1/5 and 7.15.3/1 to 7.15.4/5 are reported in Table 10.10. It was not possible to test hypotheses 7.13.1/1 to 7.13.2/5, 7.14.2/1 to 7.14.4/5 and 7.15.1/1 to 7.15.2/5 because the sample did not possess the necessary belief-behaviour characteristics and drama choices.

Hypothesis 7.13.3/2, concerning teachers of dramatic play believing in pupil autonomy but exercising pupil

dependence, and pupils' gains/losses on a measure of figural creativity, was rejected because the t value of -7.51 was significant at the .000 level. Hypotheses 7.13.4/1 and 7.13.4/5, regarding teachers of dramatic play believing in and exercising pupil autonomy and pupils' gains/losses on measures of verbal creativity and academic self-image respectively, were rejected because t values were significant at the .01 level or higher (7.13.4/1 : t = -3.73) (7.13.4/5 : t = -2.55).

Hypotheses 7.14.1/1 and 7.14.1/2, regarding teachers of drama exercise believing in, and exercising, pupil dependence, and pupils' gains/losses on verbal and figural creativity respectively, were rejected because t values were both significant at the .000 level (7.14.1/1 : t = 4.56) (7.14.1/2 : t = 4.18).

Hypothesis 7.15.3/2, concerning teachers of theatre believing in pupil autonomy, but exercising pupil dependence and pupils' gains/losses on a measure of figural creativity, was rejected because the t value of 2.02 was significant at the .04 level. Other hypotheses relating to belief-behaviour of teachers in respect of pupil dependence, drama choices and pupil outcomes, were accepted because t values were not significant at the .05 level.

Table 10.9 Belief-behaviour of teachers concerning pupil dependence and pupil outcomes: results of testing hypotheses

Hypothesis	Belief-Behaviour	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
6.5.1/1	0 0	175	51.42	9.69	49.43	8.11	3.49	.001*
6.5.1/2	0 0	175	49.32	7.63	50.01	7.97	-0.90	.367
6.5.1/3	0 0	175	16.78	3.71	16.76	3.91	0.17	.862
6.5.1/4	0 0	175	14.81	4.37	15.00	4.60	-1.27	.206
6.5.1/5	0 0	175	11.10	3.54	11.02	3.77	0.54	.588
6.5.2/1 to 6.5.2/5	----------	----------	----------	N.T.	----------	----------	----------	----------
6.5.3/1	X 0	66	46.75	8.54	47.50	7.56	-0.85	.398
6.5.3/2	X 0	66	47.80	7.18	46.48	8.54	2.02	.048*
6.5.3/3	X 0	66	16.83	3.67	16.90	3.23	-0.25	.802
6.5.3/4	X 0	66	15.86	3.79	15.48	3.96	1.49	.149
6.5.3/5	X 0	66	11.96	3.30	11.86	3.45	0.37	.712
6.5.4/1	X X	129	50.03	9.83	52.42	11.09	-3.73	.000*
6.5.4/2	X X	129	51.55	9.04	51.68	8.61	-0.17	.862
6.5.4/3	X X	129	17.06	3.22	17.41	3.65	-1.82	.071
6.5.4/4	X X	129	15.37	4.17	15.54	4.52	-0.90	.370
6.5.4/5	X X	129	10.84	3.61	11.34	3.66	-2.55	.012*

(df = n of pairs -1)

KEY

0 0 = teacher believed in, and encouraged, pupil dependence
0 X = teacher believed in autonomy but encouraged dependence
X X = teacher believed in, and encouraged, pupil autonomy
N.T. = hypothesis not tested - sample without belief-behaviour combination
* = rejected hypothesis

Table 10.10 Belief-behaviour of teachers concerning pupil dependence, drama choice and pupil outcomes: results of testing hypotheses

Hypothesis	Belief-Behaviour	Drama Type	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
7.13.1/1 to 7.13.2/5				N.T.					
7.13.3/1	X O	Dp	26	53.03	10.33	53.65	8.03	-0.45	.657
7.13.3/2	X O	Dp	26	41.92	4.03	57.03	9.56	-7.51	.000*
7.13.3/3	X O	Dp	26	16.57	3.80	17.07	4.04	-1.26	.220
7.13.3/4	X O	Dp	26	14.88	5.33	15.19	5.30	-0.74	.465
7.13.3/5	X O	Dp	26	10.84	4.29	11.46	4.20	-1.73	.096
7.13.4/1	X X	Dp	129	50.03	9.83	52.42	11.09	-3.73	.000*
7.13.4/2	X X	Dp	129	51.55	9.04	51.68	8.61	-0.17	.862
7.13.4/3	X X	Dp	129	17.06	3.22	17.41	3.65	-1.82	.071
7.13.4/4	X X	Dp	129	15.37	4.17	15.54	4.52	-0.90	.370
7.13.4/5	X X	Dp	129	10.84	3.61	11.34	3.66	-2.55	.012*
7.14.1/1	0 0	De	89	51.76	9.53	48.20	8.19	4.56	.000*
7.14.1/2	0 0	De	89	50.51	7.87	46.98	6.49	4.18	.000*
7.14.1/3	0 0	De	89	17.12	3.75	17.19	3.86	-0.32	.752
7.14.1/4	0 0	De	89	15.08	4.23	15.43	4.38	-1.67	.098
7.14.1/5	0 0	De	89	11.40	3.66	11.22	3.97	0.80	.428
7.15.1/1 to 7.15.2/5				N.T.					
7.15.3/1	X O	T	66	46.75	8.54	47.50	7.56	-0.85	.398
7.15.3/2	X O	T	66	47.80	7.18	46.48	8.54	2.02	.048*
7.15.3/3	X O	T	66	16.83	3.67	16.90	3.23	0.25	.802
7.15.3/4	X O	T	66	15.86	3.79	15.48	3.96	1.49	.149
7.15.3/5	X O	T	66	11.96	3.30	11.86	3.45	0.37	.712

Continued over ...

Table 10.10 (continued)

Hypothesis	Belief-Behaviour	Drama Type	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
7.15.4/1	X X	T	60	50.03	9.83	52.42	11.09	-3.73	.000*
7.15.4/2	X X	T	60	51.55	9.04	51.68	8.61	-0.17	.862
7.15.4/3	X X	T	60	17.06	3.22	17.41	3.65	-1.82	.071
7.15.4/4	X X	T	60	15.37	4.17	15.54	4.52	-0.90	.370
7.15.4/5	X X	T	60	10.84	3.61	11.34	3.66	-2.55	.012*

(df = n of pairs -1)

KEY

0 0 = teacher believed in, and encouraged, pupil dependence
0 X = teacher believed in autonomy but encouraged dependence
X X = teacher believed in, and encouraged, pupil autonomy
N.T. = hypothesis not tested - sample without belief-behaviour combination
* = rejected hypothesis
Dp = dramatic play
De = drama exercise
T = theatre

5.2 Discussion

Those teachers who believed that pupils preferred autonomy to dependence, and allowed for pupil decision-making in drama, were seen to generate significant pupil gains on verbal creativity and academic self-image. This group only consisted of teachers who used dramatic play.

Teachers who believed that pupils preferred to be autonomous rather than dependent, but who encouraged pupil dependence in drama, produced a significant pupil loss on figural creativity and no significant gains elsewhere. This group was composed of theatre teachers only. All drama exercise teachers believed in, and encouraged, pupil dependence and generated significant pupil losses on both verbal and non-verbal creativity.

Consistent dramatic play teachers who encouraged pupil decision-making in drama produced significant pupil gains on verbal creativity and academic self-image. One consistent dramatic play teacher who encouraged pupil dependence rather than autonomy, produced significant pupil gains on non-verbal creativity. Consistent theatre teachers who encouraged pupil dependence produced no pupil gains, while their inconsistent theatre colleagues produced a significant pupil loss on non-verbal creativity.

6. Hypothesis 6.6

Hypothesis 6.6 (constituting 6.6.1/1 to 6.6.4/5) asserted that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers were grouped according to beliefs and actions in respect of less able pupils (see Key).

The results of testing hypotheses 6.6.1/1 to 6.6.3/5 are presented in Table 10.11. It was not possible to test hypotheses 6.6.4/1 to 6.6.4/5 because no teachers in the sub-sample (n=16) had the necessary belief-behaviour characteristics. Hypotheses 6.6.1/1, 6.6.1/2, 6.6.1/3 and 6.6.1/5, concerning teachers exercising the creative abilities of less able pupils and pupils' gains/losses on measures of verbal and figural creativity, empathy and academic self-image respectively, were rejected because t values were significant at the .03 level or higher (6.6.1/1 : t = -2.99) (6.6.1/2 : t = -2.52) (6.6.1/3 : t = -2.11) (6.6.1/5 : t = -2.67). Hypothesis 6.2.2/2, regarding teachers believing in, but not exercising, the creative abilities of less able pupils was rejected because the t value of 4.10 was significant at the .000 level. Hypotheses 6.6.3/1 and 6.6.3/3, concerning teachers not believing in, but exercising, the creative abilities of less able pupils and pupils' gains/losses on measures of verbal creativity

and empathy respectively, were rejected because t values were significant at the .02 level or higher (6.6.3/1 : t = 5.65) (6.6.3/3 : t = 2.38). Other hypotheses relating to belief-behaviour of teachers in respect of less able pupils and pupil outcomes were accepted because t values were not significant at the .05 level.

6.1 Hypotheses 7.16, 7.17 and 7.18

Hypotheses 7.16 (7.16.1/1 to 7.16.4/5), 7.17 (7.17.1/1 to 7.17.4/5) and 7.18 (7.18.1/1 to 7.18.4/5) stated that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of dramatic play, drama exercise and theatre respectively were grouped according to beliefs and actions in respect of less able pupils (see Key).

The results of testing hypotheses 7.16.1/1 to 7.16.1/5, 7.17.1/1 to 7.17.3/5 and 7.18.2/1 to 7.18.3/5 are reported in Table 10.12. It was not possible to test hypotheses 7.16.2/1 to 7.16.4/5, 7.17.4/1 to 7.17.4/5, 7.18.1/1 to 7.18.4/5 and 7.18.4/1 to 7.18.4/5 because no teachers in the sub-sample (n=16) had the necessary belief-behaviour characteristics and drama choices.

Hypotheses 7.16.1/1, 7.16.1/2, 7.16.1/3 and 7.16.1/5, concerning teachers of dramatic play believing in, and exercising, the creative abilities of less able pupils and pupils' gains/losses on measures of verbal and figural creativity, empathy and academic self-image respectively,

were rejected because t values were significant at the .03 level or higher (7.16.1/1 : t = -3.60) (7.16.1/2 : t = -3.24) (7.16.1/3 : t = -2.17) (7.16.1/5 : t = -3.00).

Hypothesis 7.17.1/2, regarding teachers of drama exercise believing in, and employing, the creative abilities of less able pupils and pupils' gains/losses on a measure of figural creativity, was rejected because the t value of 4.12 was significcant at the .001 level. Hypotheses 7.17.2/2 and 7.17.2/5, concerning teachers of drama exercise believing in, but not employing, the creative abilities of less able pupils and pupils' gains/losses on measures of figural creativity and academic self-image, were rejected because t values were significant at the .03 level or higher (7.17.2/2 : t = 6.57) (7.17.2/5 : t = 2.33). Hypothesis 7.17.3/1, concerning teachers of drama exercise not believing in, but employing, the creative abilities of less able pupils and pupils' gains/losses on a measure of verbal creativity, was rejected because the t value of 5.79 was significant at the alpha level of .000.

Hypotheses 7.18.3/2 and 7.18.3/3, regarding teachers of theatre not believing in, but employing, the creative abilities of less able pupils and pupils' gains/losses on measures of figural creativity and empathy respectively, were rejected because t values were significant at the .01 level or higher (7.18.3/2 : t = -2.59) (7.18.3/3 : t = 3.81). The remaining hypotheses were accepted because t values were not significant at the .05 level.

Table 10.11 Belief-behaviour of teachers concerning less able pupils and pupil outcomes: results of testing hypotheses

Hypothesis	Belief-Behaviour	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
6.6.1/1	0 0	171	50.52	9.71	52.21	10.46	-2.99	.003*
6.6.1/2	0 0	171	50.15	9.10	52.08	9.00	-2.52	.013*
6.6.1/3	0 0	171	16.87	3.38	17.22	3.76	-2.11	.036*
6.6.1/4	0 0	171	15.36	4.38	15.55	4.63	-1.22	.223
6.6.1/5	0 0	171	10.93	3.64	11.37	3.68	-2.67	.008*
6.6.2/1	0 X	123	47.76	8.68	48.20	7.11	-0.66	.510
6.6.2/2	0 X	123	50.69	7.77	47.95	8.04	4.10	.000*
6.6.2/3	0 X	123	16.65	3.63	16.89	3.49	-1.15	.251
6.6.2/4	0 X	123	15.36	3.68	15.17	4.16	1.02	.312
6.6.2/5	0 X	123	11.26	3.28	11.04	3.54	1.05	.295
6.6.3/1	X 0	76	52.97	10.29	48.57	8.50	5.65	.000*
6.6.3/2	X 0	76	47.69	6.06	48.46	6.69	-1.03	.306
6.6.3/3	X 0	76	17.31	3.71	16.73	3.93	2.38	.020*
6.6.3/4	X 0	76	14.56	4.61	14.81	4.55	-1.17	.246
6.6.3/5	X 0	76	11.55	3.71	11.47	3.91	0.32	.753
6.6.4/1 to 6.6.4/5	N.T.							

(df = n of pairs -1)

KEY

0 0 = teacher believed in, and used, creative abilities of less able pupils
0 X = teacher believed in, but did not use, creative abilities of less able pupils
X 0 = teacher did not believe in, but used, creative abilities of less able pupils
N.T. = hypothesis not tested - sample without belief-behaviour combination
* = rejected hypothesis

Table 10.12 Belief-behaviour of teachers concerning less able pupils, drama choice and pupil outcomes: results of testing hypotheses

Hypothesis	Belief-Behaviour	Drama Type	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
7.16.1/1	0 0	Dp	155	50.54	9.94	52.63	10.63	-3.60	.000*
7.16.1/2	0 0	Dp	155	49.94	9.14	52.58	8.97	-3.24	.001*
7.16.1/3	0 0	Dp	155	16.98	3.32	17.36	3.70	-2.17	.032*
7.16.1/4	0 0	Dp	155	15.29	4.37	15.48	4.65	-1.13	.260
7.16.1/5	0 0	Dp	155	10.84	3.72	11.36	3.74	-3.00	.003*
7.16.2/1 to 7.16.4/5	N.T.								
7.17.1/1	0 0	De	16	50.31	7.34	48.12	7.85	1.07	.300
7.17.1/2	0 0	De	16	52.25	8.66	47.31	8.02	4.12	.001*
7.17.1/3	0 0	De	16	15.81	3.92	15.93	4.21	-0.20	.846
7.17.1/4	0 0	De	16	16.00	4.57	16.25	4.59	-0.46	.652
7.17.1/5	0 0	De	16	11.81	2.71	11.43	3.11	0.84	.414
7.17.2/1	0 X	De	20	49.80	8.64	49.65	7.35	0.09	.930
7.17.2/2	0 X	De	20	56.95	6.47	45.70	4.75	6.57	.000*
7.17.2/3	0 X	De	20	16.95	3.50	17.45	3.79	-1.42	.171
7.17.2/4	0 X	De	20	15.25	3.11	15.85	4.25	-1.45	.163
7.17.2/5	0 X	De	20	10.45	3.59	9.40	3.66	2.33	.031*
7.17.3/1	X 0	De	53	52.94	10.35	47.67	8.66	5.79	.000*
7.17.3/2	X 0	De	53	47.56	6.49	47.37	6.61	0.21	.838
7.17.3/3	X 0	De	53	17.58	3.77	17.47	3.78	0.41	.680
7.17.3/4	X 0	De	53	14.75	4.51	15.03	4.40	-1.04	.302
7.17.3/5	X 0	De	53	11.64	3.93	11.84	4.16	-0.69	.494

Continued over ...

Table 10.12 (continued)

Hypothesis	Belief-Behaviour	Drama Type	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
7.17.4/1 to 7.17.4/5	N.T.								
7.18.1/1 to 7.18.1/5	N.T.								
7.18.2/1	O X	T	103	47.36	8.67	47.92	7.43	-0.76	.447
7.18.2/2	O X	T	103	49.47	7.43	48.38	8.48	1.79	.076
7.18.2/3	O X	T	103	16.60	3.66	16.78	3.44	-0.79	.433
7.18.2/4	O X	T	103	15.38	3.79	15.04	4.15	1.68	.096
7.18.2/5	O X	T	103	11.41	3.21	11.36	3.45	0.22	.827
7.18.3/1	X O	T	23	53.04	10.38	50.65	7.93	1.67	.110
7.18.3/2	X O	T	23	48.00	5.03	50.95	6.35	-2.59	.017*
7.18.3/3	X O	T	23	16.69	3.57	15.04	3.82	3.81	.001*
7.18.3/4	X O	T	23	14.13	4.90	14.30	4.94	-0.52	.610
7.18.3/5	X O	T	23	11.34	3.24	10.60	3.18	1.73	.098*
7.18.4/1 to 7.18.4/5	N.T.								

(df = n of pairs -1)

KEY

O O = teacher believed in, and used, creative abilities of less able pupils
O X = teacher believed in, but did not use, creative abilities of less able pupils
X O = teacher did not believe in, but used, creative abilities of less able pupils
N.T. = hypothesis not tested - sample without belief-behaviour combination
* = rejected hypothesis
Dp = dramatic play
De = drama exercise
T = theatre

6.2 Discussion

Teachers who believed that less able pupils could be creative, and allowed them to be so in drama, produced significant pupil gains on pupil measures of creativity (verbal and non-verbal), empathy and academic self-image. Dramatic play teachers constituted the greater part of this group and were seen to reflect all of the significant gains. One drama exercise teacher also possessed this belief-behaviour combination, but generated a significant pupil loss on non-verbal creativity, and made no gains on outcomes elsewhere.

Teachers who believed that less able pupils could be creative, but who did not allow them to participate in drama, generated a significant pupil loss on non-verbal creativity and no gains on other outcomes. In this group, teachers of theatre made no inroads on pupil outcomes. However, one drama exercise teacher with this belief-behaviour configuration, produced a significant pupil loss on non-verbal creativity.

Teachers who believed that less able pupils were incapable of being creative, but who allowed them to be creative in drama, produced significant pupil losses on non-verbal creativity and empathy. One teacher of theatre possessing this particular belief-behaviour combination produced a significant pupil gain on figural creativity but produced a significant pupil loss on empathy.

Consistent dramatic play teachers who believed in, and made allowances for, less able pupils to be creative, produced significant pupil gains on four out of five outcomes. One consistent drama exercise teacher produced no significant gains and further managed to engender a significant pupil loss on non-verbal creativity. Similarly, inconsistent drama exercise teachers who did not allow less able pupils to participate in drama also failed to produce any significant pupil gains and generated a significant pupil loss on verbal creativity. It seems that both consistent and inconsistent drama exercise teachers failed to produce any significant pupil gains on outcomes and also generated significant losses on one or more measures.

7. Hypothesis 6.7

Hypothesis 6.7 (constituting 6.7.1/1 to 6.7.4/5) asserted that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers were grouped according to beliefs and actions in respect of teacher centredness (see Key).

The results of testing hypotheses 6.7.1/1 to 6.7.1/5 and 6.7.3/1 to 6.7.4/5 are reported in Table 10.13. It was not possible to test hypotheses 6.7.2/1 to 6.7.2/5 because no members of the teacher sub-sample (n=16) had these belief-behaviour characteristics. Hypothesis 6.7.1/2,

concerning teachers believing in the need for, and adopting, a central stance in drama and pupils' gains/losses on a measure of figural creativity was rejected because the t value of 3.53 was significant at the .001 level. Hypothesis 6.7.3/1, regarding teachers not believing in the need for, but adopting, a central stance in drama, and pupils' gains/losses on a measure of verbal creativity, was rejected because the t value of 2.21 was significant at the .02 level. Hypotheses 6.7.4/1 and 6.7.4/2, concerning teachers not believing in the need for, or adopting, a central stance in drama and pupils' gains/losses on measures of verbal creativity and academic self-image, were rejected because t values were significant at the .01 level or higher (6.7.4/1 : t = -3.73) (6.7.4/2 : t = -2.55). All other hypotheses, relating to belief-behaviour characteristics of teachers in respect of centredness and pupil outcomes, were accepted because t values were not significant at the .05 level.

7.1 Hypotheses 7.19, 7.20 and 7.21

Hypotheses 7.19 (7.19.1 to 7.19.4/5), 7.20 (7.20.1/1 to 7.20.4/5) and 7.21 (7.21.1/1 to 7.21.4/5) asserted that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of dramatic play, drama exercise and theatre respectively were grouped according to beliefs and behaviour regarding teacher centredness (see Key).

The results of testing hypotheses 7.19.3/1 to 7.19.4/5, 7.20.1/1 to 7.20.1/5, 7.20.3/1 to 7.20.3/5, 7.21.1/1 to 7,21,1/5 and 7.21.3/1 to 7.21.3/5 are reported in Table 10.14. It was not possible to test hypotheses 7.19.1/1 to 7.19.2/5, 7.20.2/1 to 7.20.2/5, 7.20.4/1 to 7.20.4/5, 7.21.2/1 to 7.21.1/5 and 7.21.4/1 to 7.21.4/5 because no teachers in the sub-sample (n=16) had the necessary belief-behaviour characteristics and drama choices required for analysis.

Hypothesis 7.19.3/2, concerning teachers of dramatic play not believing in the need for, but adopting, a central stance in drama and pupils' gains/losses on a measure of figural creativity, was rejected because the t value of -7.51 was significant at the .000 level. Hypotheses 7.19.4/1 and 7.19.4/5, regarding teachers of dramatic play not believing in the need for, and not adopting, a central stance in drama and pupils' gains/losses on measures of verbal creativity and academic self-image respectively, were rejected because t values were at the .01 level or higher (7.19.4/1 : t = -3.73) (7.19.4/5 : t = -2.55).

Hypothesis 7.20.1/1 and 7.20.1/2, concerning teachers of drama exercise believing in the need for, and adopting a central stance in drama and pupils' gains/losses on measures of figural and verbal creativity respectively, were rejected because t values were significant at the .04 level or higher

(7.20.4/1 : t = 2.86) (7.20.4/2 : t = 2.96) (7.20.4/3 : t = -2.08) (7.20.4/4 : t = -2.22).

Hypothesis 7.21.1/1, concerning teachers of theatre believing in the need for, and adopting, a central stance in drama and pupils' gains/losses on a measure of verbal creativity, was rejected because the t value of -2.21 was significant at the .03 level. Other hypotheses, relating to belief-behaviour characteristics of teachers in respect of centredness, drama choices and pupil outcomes, were accepted because t values were not significant at the .05 level.

Table 10.13 Belief-behaviour of teachers concerning centredness and pupil outcomes: results of testing hypotheses

Hypothesis	Belief-Behaviour	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
6.7.1/1	0 0	68	46.57	7.51	45.36	7.67	1.30	.198
6.7.1/2	0 0	68	47.26	7.06	44.72	6.81	3.53	.001*
6.7.1/3	0 0	68	17.13	3.71	16.89	3.78	0.90	.370
6.7.1/4	0 0	68	15.29	4.55	15.25	4.56	0.17	.864
6.7.1/5	0 0	68	12.10	3.26	11.97	3.84	0.51	.612
6.7.2/1 to 6.7.2/5	N.T.							
6.7.3/1	X 0	173	51.54	9.98	50.29	7.70	2.21	.028*
6.7.3/2	X 0	173	49.54	7.62	50.75	8.18	-1.59	.114
6.7.3/3	X 0	173	16.67	3.68	16.76	3.72	-0.54	.593
6.7.3/4	X 0	173	15.02	4.12	15.09	4.39	-0.43	.670
6.7.3/5	X 0	173	11.04	3.55	10.97	3.61	0.46	.648
6.7.4/1	X X	129	50.03	9.83	52.42	11.09	-3.73	.000*
6.7.4/2	X X	129	51.55	9.04	51.68	8.61	-0.17	.862
6.7.4/3	X X	129	17.06	3.22	17.41	3.65	-1.82	.071
6.7.4/4	X X	129	15.37	4.17	15.54	4.52	-0.90	.370
6.7.4/5	X X	129	10.84	3.61	11.34	3.66	-2.55	.012*

(df = n of pairs -1)

KEY

0 0 = teacher believed in, and maintained, a central position in drama
X 0 = teacher did not believe in, but maintained, a central position in drama
X X = teacher did not believed in, or maintain, a central position in drama
N.T. = hypothesis not tested - sample without belief-behaviour combination
* = rejected hypothesis

Table 10.14 Belief-behaviour of teachers concerning centredness, drama choice and pupil outcomes: results of testing hypotheses

Hypothesis	Belief-Behaviour	Drama Type	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
7.19.1/1 to 7.19.2/5				N.T.					
7.19.3/1	X O	Dp	26	53.03	10.33	53.65	8.03	-0.45	.657
7.19.3/2	X O	Dp	26	41.92	4.03	57.03	9.56	-7.51	.000*
7.19.3/3	X O	Dp	26	16.57	3.80	17.07	4.04	-1.26	.220
7.19.3/4	X O	Dp	26	14.88	5.33	15.19	5.30	-0.74	.465
7.19.3/5	X O	Dp	26	10.84	4.29	11.46	4.20	-1.73	.096
7.19.4/1	X X	Dp	129	50.03	9.83	52.42	11.09	-3.73	.000*
7.19.4/2	X X	Dp	129	51.55	9.04	51.68	8.61	-0.17	.862
7.19.4/3	X X	Dp	129	17.06	3.22	17.41	3.65	-1.82	.071
7.19.4/4	X X	Dp	129	15.37	4.17	15.54	4.52	-0.90	.370
7.19.4/5	X X	Dp	129	10.84	3.61	11.34	3.66	-2.55	.012*
7.20.1/1	O O	De	47	48.80	7.13	45.36	7.12	3.67	.001*
7.20.1/2	O O	De	47	48.63	7.44	46.02	6.06	3.20	.003*
7.20.1/3	O O	De	47	17.34	3.92	16.95	3.90	1.25	.218
7.20.1/4	O O	De	47	15.27	4.54	15.44	4.52	-0.52	.606
7.20.1/5	O O	De	47	12.53	3.34	12.59	3.87	-0.22	.828
7.20.2/1 to 7.20.2/5				N.T.					
7.20.3/1	X O	De	42	55.07	10.79	51.38	8.22	2.86	.007*
7.20.3/2	X O	De	42	52.61	7.88	48.07	6.85	2.96	.005*
7.20.3/3	X O	De	42	16.88	3.59	17.45	3.84	-2.08	.044*
7.20.3/4	X O	De	42	14.88	3.90	15.42	4.27	-2.22	.032*
7.20.3/5	X O	De	42	10.14	3.64	9.69	3.53	1.30	.201

Continued over ...

Table 10.14 (continued)

Hypothesis	Belief-Behaviour	Drama Type	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
7.20.4/1 to 7.20.4/5				N.T.					
7.21.1/1	0 0	T	21	41.57	5.84	45.38	8.97	-2.21	.039*
7.21.1/2	0 0	T	21	44.19	5.04	41.80	7.63	1.61	.122
7.21.1/3	0 0	T	21	16.66	3.23	16.76	3.59	-0.19	.850
7.21.1/4	0 0	T	21	15.33	4.69	14.80	4.71	1.37	.185
7.21.1/5	0 0	T	21	11.14	2.92	10.57	3.47	1.08	.292
7.21.2/1 to 7.21.2/5				N.T.					
7.21.3/1	X 0	T	105	49.77	9.19	49.02	7.14	1.08	.281
7.21.3/2	X 0	T	105	50.20	7.00	50.26	7.56	-0.10	.923
7.21.3/3	X 0	T	105	16.60	3.72	16.40	3.57	0.83	.407
7.21.3/4	X 0	T	105	15.12	3.90	14.93	4.23	0.96	.338
7.21.3/5	X 0	T	105	11.45	3.27	11.36	3.39	0.45	.655
7.21.4/1 to 7.21.4/5				N.T.					

(df = n of pairs -1)

KEY

0 0 = teacher believed in, and maintained, a central position in drama
X 0 = teacher did not believe in, but maintained, a central position in drama
X X = teacher did not believe in, or maintain, a central position in drama
N.T. = hypothesis not tested - sample without belief-behaviour combination
* = rejected hypothesis
Dp = dramatic play
De = drama exercise
T = theatre

7.2 Discussion

Teachers who did not believe that 'out-front' methods were the most effective classroom strategies, and who adopted a peripheral position in drama, produced significant pupil gains on verbal creativity and academic self-image. This group consisted of dramatic play teachers.

Some teachers believed that out-front teaching was not the most effective teaching strategy, but nevertheless took up a central position in drama. As a group they served to generate a significant pupil loss on verbal creativity. Within this group one teacher of dramatic play produced significant pupil gains on figural creativity, but not elsewhere. All theatre teachers sharing this belief-behaviour configuration failed to make any significant pupil gains. Teachers of drama exercise also sharing this belief-behaviour combination, accrued significant pupil losses on verbal and non-verbal creativity and empathy, but made a significant gain on self-esteem.

Teachers who believed that the most effective teaching was done out-front, and who took up a central position in drama, produced a significant pupil loss on figural creativity. One teacher of theatre within this group produced significant pupil gains on verbal creativity. On the other hand, drama exercise teachers with this belief-

behaviour combination, produced significant pupil losses on both verbal and non-verbal creativity.

Consistent dramatic play teachers managed to generate significant pupil gains on verbal creativity and academic self-image. The only inconsistent teacher of dramatic play managed to produce significant pupil gains on figural creativity. One consistent teacher of theatre who adopted a central stance in drama, generated a significant pupil gain on verbal creativity. Inconsistent theatre teachers did not produce any significant gains on pupil outcomes.

Consistent and inconsistent teachers of drama exercise accrued significant pupil losses on verbal and non-verbal creativity.

8. Hypothesis 6.8

Hypothesis 6.8 (constituting 6.8.1/1 to 6.8.4/5) stated that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers were grouped according to beliefs and actions in respect of pupil mobility (see Key).

The results of testing hypotheses 6.8.1/1 to 6.8.2/5 and 6.8.4/1 to 6.8.4/5 are reported in Table 10.15. It was not possible to test hypotheses 6.8.3/1 to 6.8.3/5 because no teachers in the sub-sample had the necessary belief-behaviour characteristics. Hypotheses 6.8.1/2 and 6.8.1/5,

concerning teachers believing in, and encouraging, pupil mobility, and pupils' gains/losses on measures of figural creativity and academic self-image respectively, were rejected because t values were significant at the .03 level or higher (6.8.1/2 : t = -2.11) (6.8.1/5 : t = -2.76). Hypothesis 6.8.2/2, regarding teachers believing in, but not encouraging, pupil mobility and pupils' gains/losses on a measure of figural creativity, was rejected because the t value of 2.00 was significant at the .04 level. All other hypotheses, relating to belief-behaviour of teachers in respect of pupil mobility and pupil outcomes, were accepted because t values were not significant at the .05 level.

8.1 Hypotheses 7.22, 7.23 and 7.24

Hypotheses 7.22 (7.22.1/1 to 7.22.4/5), 7.23 (7.23.1/1 to 7.23.4/5) and 7.24 (7.24.1/1 to 7.24.4/5) asserted that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of dramatic play, drama exercise and theatre respectively were grouped according to beliefs and behaviour regarding pupil mobility (see Key).

The results of testing hypotheses 7.22.1/1 to 7.22.1/5, 7.23.1/1 to 7.23.1/5, 7.23.3/1 to 7.23.3/5, 7.24.1/1 to 7.24.1/5 and 7.24.4/1 to 7.24.4/5 are reported in Table 10.16. It was not possible to test hypotheses 7.22.2/1 to 7.22.4/5, 7.23.1/1 to 7.23.1/5 and 7.23.3/1 to 7.23.3/5

because teachers in the sub-sample (n=16) did not have the necessary belief-behaviour characteristics and drama choices for purposes of analysis.

Hypotheses 7.22.1/1, 7.22.1/2, 7.22.1/3 and 7.22.1/5, concerning teachers of dramatic play believing in, and encouraging, pupil mobility and pupils' gains/losses on measures of verbal and figural creativity, empathy and academic self-image respectively, were rejected because t values were significant at the .03 level or higher (7.22.1/1 : t = -3.60) (7.22.1/2 : t = -3.24) (7.22.1/3 : t = -2.17) (7.22.1/5 : t = -3.00).

Hypotheses 7.23.2/1 to 7.23.2/5, regarding teachers of drama exercise believing in, but not encouraging, pupil mobility and pupils' gains/losses on measures of verbal and figural creativity, empathy and self-esteem respectively, were rejected because t values were significant at the .04 level or higher (7.23.2/1 : t = 2.86) (7.23.2/2 : t = 2.96) (7.23.2/3 : t = -2.08) (7.23.2/5 : t = -2.22).

Hypothesis 7.24.2/4, concerning teachers of theatre believing in, but not encouraging, pupil mobility and pupils' gains/losses on a measure of self-esteem, was rejected because the t value of 3.04 was significant at the .003 level. All other hypotheses, relating to belief-behaviour of teachers in respect of pupil mobility, drama choices and pupil outcomes, were accepted because t values were not significant at the .05 level.

Table 10.15 Belief-behaviour of teachers concerning pupil mobility and pupil outcomes: results of testing hypotheses

Hypothesis	Belief-Behaviour	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
6.8.1/1	0 0	202	50.13	9.38	50.94	10.37	-1.54	.126
6.8.1/2	0 0	202	49.63	8.78	51.05	8.82	-2.11	.036*
6.8.1/3	0 0	202	17.06	3.46	17.26	3.74	-1.32	.188
6.8.1/4	0 0	202	15.29	4.40	15.47	4.61	-1.24	.216
6.8.1/5	0 0	202	11.23	3.70	11.65	3.80	-2.76	.006*
6.8.2/1	0 X	131	51.01	10.38	49.79	8.05	1.79	.076
6.8.2/2	0 X	131	50.94	7.73	49.54	7.99	2.00	.048*
6.8.2/3	0 X	131	17.03	3.37	16.99	3.63	0.24	.812
6.8.2/4	0 X	131	15.09	4.28	14.88	4.42	1.33	.185
6.8.2/5	0 X	131	11.00	3.45	10.85	3.65	00.79	.430
6.8.3/1 to 6.8.3/5	N.T.							
6.8.4/1	X X	37	46.72	7.96	46.91	6.54	-0.15	.880
6.8.4/2	X X	37	46.91	5.04	45.51	6.51	1.55	.130
6.8.4/3	X X	37	15.43	4.20	15.72	3.58	-0.68	.500
6.8.4/4	X X	37	15.08	2.76	15.59	3.78	-1.35	.186
6.8.4/5	X X	37	11.37	2.99	10.81	2.90	1.51	.139

(df = n of pairs -1)

KEY

0 0 = teacher believed in, and encouraged, pupil mobility in drama
0 X = teacher believed in, but did not encourage, pupil mobility in drama
X X = teacher did not believe in, or encourage, pupil mobility in drama
N.T. = hypothesis not tested - sample without belief-behaviour combination
* = rejected hypothesis

Table 10.16 Belief-behaviour of teachers concerning pupil mobility, drama choice and pupil outcomes: results of testing hypotheses

Hypothesis	Belief-Behaviour	Drama Type	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
7.22.1/1	0 0	Dp	155	50.54	9.94	52.63	10.63	-3.60	.000*
7.22.1/2	0 0	Dp	155	49.94	9.14	52.58	8.97	-3.24	.001*
7.22.1/3	0 0	Dp	155	16.98	3.32	17.36	3.70	-2.17	.032*
7.22.1/4	0 0	Dp	155	15.29	4.37	15.48	4.65	-1.13	.260
7.22.1/5	0 0	Dp	155	10.84	3.72	11.36	3.74	-3.00	.003*
7.22.2/1 to 7.22.4/5	N.T.								
7.23.1/1 to 7.23.1/5	N.T.								
7.23.2/1	0 X	De	42	55.07	10.79	51.38	8.22	2.86	.007*
7.23.2/2	0 X	De	42	52.61	7.88	48.07	6.85	2.96	.005*
7.23.2/3	0 X	De	42	16.88	3.59	17.45	3.84	-2.08	.044
7.23.2/4	0 X	De	42	14.88	3.90	15.42	4.27	-2.22	.032*
7.23.2/5	0 X	De	42	10.14	3.64	9.69	3.53	1.30	.201
7.23.3/1 to 7.23.3/5	N.T.								
7.23.4/1	X X	De	47	48.80	7.13	45.36	7.12	3.67	.001*
7.23.4/2	X X	De	47	48.63	7.44	46.02	6.06	3.20	.003*
7.23.4/3	X X	De	47	17.34	3.92	16.95	3.90	1.25	.218
7.23.4/4	X X	De	47	15.27	4.54	15.44	4.52	-0.52	.606
7.23.4/5	X X	De	47	12.53	3.34	12.59	3.87	-0.22	.828

Continued over ...

Table 10.16 (continued)

Hypothesis	Belief-Behaviour	Drama Type	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
7.24.1/1 to 7.24.1/5				N.T.					
7.24.2/1	O X	T	89	49.10	9.67	49.04	7.90	0.07	.942
7.24.2/2	O X	T	89	50.15	7.57	50.24	8.42	-0.13	.896
7.24.2/3	O X	T	89	17.11	3.27	16.77	3.53	1.37	.173
7.24.2/4	O X	T	89	15.19	4.46	14.62	4.48	3.04	.003*
7.24.2/5	O X	T	89	11.41	3.30	11.40	3.59	0.05	.961
7.24.3/1 to 7.24.3/5				N.T.					
7.24.4/1	X X	T	37	46.72	7.96	46.91	6.54	-0.15	.880
7.24.4/2	X X	T	37	46.91	5.04	45.51	6.51	1.55	.130
7.24.4/3	X X	T	37	15.43	4.20	15.72	3.58	-0.68	.500
7.24.4/4	X X	T	37	15.08	2.76	15.59	3.78	-1.35	.186
7.24.4/5	X X	T	37	11.37	2.99	10.81	2.90	1.51	.139

(df = n of pairs -1)

KEY

O O = teacher believed in, and encouraged, pupil mobility in drama
O X = teacher believed in, but did not encourage, pupil mobility in drama
X X = teacher did not believe in, or encourage, pupil mobility in drama
N.T. = hypothesis not tested - sample without belief-behaviour combination
* = rejected hypothesis
Dp = dramatic play
De = dramatic exercise
T = theatre

8.2 Discussion

All teachers believed that drama provided a welcome opportunity for pupil mobility in the classroom. However, in practice, not all pupils were allowed to be mobile.

Teachers who believed in, and allowed for, pupil mobility in the classroom, produced significant pupil gains on non-verbal creativity and academic self-image. Teachers of dramatic play who had these belief-behaviour characteristics generated significant pupil gains on creativity (verbal and non-verbal), empathy and academic self-image.

Teachers who believed in, but did not allow for, pupil mobility in the classroom produced a significant pupil loss on non-verbal creativity. All theatre teachers were in this group, and did not make any significant pupil gains on outcomes. Drama exercise teachers generated significant losses on verbal and non-verbal creativity, but managed to produce pupil growth on empathy and academic self-image. Whether dramatic exercise teachers were consistent or otherwise, all of them produced significant losses on verbal and non-verbal creativity. Inconsistent drama exercise teachers made a significant gain on self-esteem. There were no inconsistent dramatic play teachers.

9. Hypothesis 6.9

Hypothesis 6.9 (constituting 6.9.1/1 to 6.9.4/5) asserted that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers were grouped according to beliefs and actions in respect of pupil competition (see Key).

The results of testing hypotheses 6.9.1/1 to 6.9.4/5 are reported in Table 10.17. Hypothesis 6.9.1/2 concerning teachers believing in the value of, and using competition between pupils and pupils' gains/losses on a measure of figural creativity, was rejected because the t value of 4.34 was significant at the .000 level. Hypothesis 6.9.2/3, regarding teachers believing in, but not using, competition between pupils and pupils' gains/losses on a measure of empathy, was rejected because the t value of -1.99 was significant at the .04 level. Hypothesis 6.9.3/5, concerning teachers not believing in, but nevertheless using, competition between pupils and pupils' gains/losses on a measure of academic self-image, was rejected because the t value of 2.25 was significant at the .02 level. Hypotheses 6.9.4/1, 6.9.4/2, 6.9.4/3 and 6.9.4/5, concerning teachers not believing in, or using, competition between pupils and pupils' gains/losses on measures of verbal and figural creativity, empathy and academic self-image respectively, were rejected because t values were significant at the .03

level or higher (6.9.4/1 : t = -2.09) (6.9.4/2 : t = -2.33) (6.9.4/3 : t = -2.18) (6.9.4/5 : t = -2.71). All other hypotheses tested, in relation to belief-behaviour of teachers regarding pupil competition and pupil outcomes, were accepted because t values were not significant at the .05 level.

9.1 Hypotheses 7.25, 7.26 and 7.27

Hypotheses 7.25 (7.25.1/1 to 7.25.4/5), 7.26 (7.26.1/1 to 7.26.4/5) and 7.27 (7.27.1/1 to 7.27.4/5) stated that there would be no significant gain or loss on each measure of pupil outcome between Time A and Time B where teachers of dramatic play, drama exercise and theatre respectively were grouped according to beliefs and actions in respect of pupil competition (see Key).

The results of testing hypotheses 7.25.2/1 to 7.25.2/5, 7.25.4/1 to 7.25.4/5, 7.26.1/1 to 7.26.2/5, 7.26.4/1 to 7.26.4/5 and 7.27.1/1 to 7.27.3/5 are reported in Table 10.18. It was not possible to test hypotheses 7.25.1/1 to 7.25.1/5, 7.25.3/1 to 7.25.3/5, 7.26.3/1 to 7.26.3/5 and 7.27.4/1 to 7.27.4/5 because no teachers in the sub-sample (n=16) had the belief-behaviour characteristics and drama choices required.

Hypothesis 7.25.2/1, concerning teachers of dramatic play believing in, but not using, competition between pupils

and pupils' gains/losses on a measure of verbal creativity, was rejected because the t value of -2.28 was significant at the .02 level. Hypotheses 7.25.4/1, 7.25.4/2, 7.25.4/3 and 7.25.4/5, concerning teachers of dramatic play not believing in, and not using, competition between pupils and pupils' gains/losses on measures of verbal and figural creativity, empathy and academic self-image respectively, were rejected because t values were significant at the .02 level or higher (7.25.4/1 : t = -2.80) (7.25.4/2 : t = -3.18) (7.25.4/3 : t = -2.32) (7.25.4/5 : t = -3.28).

Hypotheses 7.26.1/1 and 7.26.1/2, regarding teachers of drama exercise believing in, and using, competition between pupils and pupils' gains/losses on measures of verbal and figural creativity respectively, were rejected because t values were significant at the .008 level or higher (7.26.1/1 : t = 2.77) (7.26.1/2 : t = 4.66). Hypothesis 7.26.2/1, concerning teachers of drama exercise believing in, but not using, competition between pupils and pupils' gains/losses on a measure of verbal creativity, was rejected because the t value of 4.12 was significant at the .000 level. Hypothesis 7.26.4/2, regarding teachers of drama exercise not believing in, and not using, competition between pupils and pupils' gains/losses on a measure of figural creativity, was rejected because the t value of 4.12 was significant at the .001 level.

Hypothesis 7.27.1/4, concerning teachers of theatre believing in, and using, competition between pupils and pupils' gains/losses on a measure of self-esteem, was rejected because the t value of 2.94 was significant at the .005 level. Hypothesis 7.27.2/4, regarding teachers of theatre believing in, but not using, competition between pupils and pupils' gains/losses on a measure of self-esteem, was rejected because the t value of 2.50 was significant at the .02 level. All other hypotheses tested, in relation to belief-behaviour characteristics of teachers regarding pupil competition, drama choices and pupil outcomes, were accepted because t values were not significant at the .05 level.

Table 10.17 Belief-behaviour of teachers concerning pupil competition and pupil outcomes: results of testing hypotheses

Hypothesis	Belief-Behaviour	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
6.9.1/1	0 0	94	47.90	8.50	47.12	7.89	1.03	.307
6.9.1/2	0 0	94	50.09	8.06	46.77	7.42	4.34	.000*
6.9.1/3	0 0	94	17.60	3.46	17.37	3.46	1.15	.252
6.9.1/4	0 0	94	15.60	4.09	15.40	4.24	0.95	.345
6.9.1/5	0 0	94	12.03	3.54	11.91	4.04	0.50	.616
6.9.2/1	0 X	117	48.05	9.33	47.69	8.05	0.55	.582
6.9.2/2	0 X	117	48.65	7.09	49.29	7.08	-0.96	.339
6.9.2/3	0 X	117	17.19	3.11	17.57	3.34	-1.99	.049*
6.9.2/4	0 X	117	14.64	4.31	14.76	4.66	-0.70	.484
6.9.2/5	0 X	117	10.47	3.65	10.79	3.91	-1.56	.123
6.9.3/1	X 0	60	49.15	9.40	48.35	7.27	0.84	.402
6.9.3/2	X 0	60	47.33	5.02	47.60	6.93	-0.35	.726
6.9.3/3	X 0	60	15.91	3.98	15.46	3.66	1.33	.187
6.9.3/4	X 0	60	14.71	3.71	15.10	4.27	-1.44	.156
6.9.3/5	X 0	60	11.36	3.06	10.73	2.99	2.25	.028*
6.9.4/1	X X	99	55.20	9.52	56.94	9.77	-2.09	.039*
6.9.4/2	X X	99	52.47	10.12	55.23	9.37	-2.33	.022*
6.9.4/3	X X	99	16.44	3.64	16.95	4.14	-2.18	.031*
6.9.4/4	X X	99	15.76	4.42	15.86	4.53	-0.50	.616
6.9.4/5	X X	99	11.05	3.54	11.60	3.32	-2.71	.008*

(df = n of pairs -1)

KEY

0 0 = teacher believed in, and used, competition between pupils
0 X = teacher believed in, but did not use, competition between pupils
X 0 = teacher did not believe in, but used, competition between pupils
X X = teacher did not believe in, or use, competition between pupils
N.T. = hypothesis not tested - sample without belief-behaviour combination
* = rejected hypothesis

Table 10.18 Belief-behaviour of teachers concerning pupil competition, drama choice and pupil outcomes: results of testing hypotheses

Hypothesis	Belief-Behaviour	Drama Type	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
7.25.1/1 to 7.25.1/5				N.T.					
7.25.2/1	O X	Dp	72	44.08	5.30	45.69	7.49	-2.28	.026*
7.25.2/2	O X	Dp	72	46.97	6.24	47.76	6.33	-0.99	.325
7.25.2/3	O X	Dp	72	17.45	2.92	17.59	3.17	-0.59	.558
7.25.2/4	O X	Dp	72	14.80	4.29	15.12	4.76	-1.25	.214
7.25.2/5	O X	Dp	72	10.77	3.80	11.05	4.12	-1.02	.309
7.25.3/1 to 7.25.3/5				N.T.					
7.25.4/1	X X	Dp	83	56.14	9.64	58.65	9.20	-2.80	.006*
7.25.4/2	X X	Dp	83	52.51	10.43	56.75	8.86	-3.18	.002*
7.25.4/3	X X	Dp	83	16.56	3.59	17.15	4.12	-2.32	.023*
7.25.4/4	X X	Dp	83	15.72	4.41	15.79	4.55	-0.33	.740
7.25.4/5	X X	Dp	83	10.90	3.67	11.63	3.38	-3.28	.002*
7.26.1/1	O O	De	51	48.72	7.66	36.17	7.27	2.77	.008*
7.26.1/2	O O	De	51	50.76	7.95	45.49	4.73	4.66	.000*
7.26.1/3	O O	De	51	17.66	3.66	17.47	3.69	0.77	.443
7.26.1/4	O O	De	51	15.03	4.02	15.35	4.39	-1.05	.300
7.26.1/5	O O	De	51	11.94	3.76	11.70	4.34	0.78	.438
7.26.2/1	O X	De	22	59.86	10.46	52.95	8.81	4.12	.000*
7.26.2/2	O X	De	22	48.68	7.03	50.22	7.80	0.95	.353
7.26.2/3	O X	De	22	16.81	3.76	17.45	3.98	-1.50	.148
7.26.2/4	O X	De	22	14.54	4.55	15.04	4.34	-1.71	.102
7.26.2/5	O X	De	22	9.86	3.74	9.95	3.48	-0.18	.859

Continued over ...

Table 10.18 (continued)

Hypothesis	Belief-Behaviour	Drama Type	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
7.26.3/1 to 7.26.3/5				N.T.					
7.26.4/1	X X	De	16	50.31	7.34	48.12	7.85	1.07	.300
7.26.4/2	X X	De	16	52.25	8.66	47.31	8.02	4.12	.001*
7.26.4/3	X X	De	16	15.81	3.92	15.93	4.21	-0.20	.846
7.26.4/4	X X	De	16	16.00	4.57	16.25	4.59	-0.46	.652
7.26.4/5	X X	De	16	11.81	2.71	11.43	3.11	0.84	.414
7.27.1/1	0 0	T	43	46.93	9.41	48.25	8.52	-1.13	.266
7.27.1/2	0 0	T	43	49.30	8.22	48.30	9.54	1.12	.268
7.27.1/3	0 0	T	43	17.53	3.25	17.25	3.20	0.85	.403
7.27.1/4	0 0	T	43	16.27	4.13	15.46	4.11	2.94	.005*
7.27.1/5	0 0	T	43	12.13	3.29	12.16	3.69	-0.06	.950
7.27.2/1	0 X	T	23	49.21	8.46	48.91	6.66	0.22	.825
7.27.2/2	0 X	T	23	53.91	7.34	53.17	7.27	0.46	.653
7.27.2/3	0 X	T	23	16.73	3.04	17.60	3.38	-1.89	.071
7.27.2/4	0 X	T	23	14.21	4.32	13.39	4.55	2.50	.020*
7.27.2/5	0 X	T	23	10.13	3.10	10.78	3.64	-1.85	.079
7.27.3/1	X 0	T	60	49.15	9.40	48.35	7.27	0.84	.402
7.27.3/2	X 0	T	60	47.33	5.02	47.60	6.93	-0.35	.726
7.27.3/3	X 0	T	60	15.91	3.98	15.46	3.66	1.33	.187
7.27.3/4	X 0	T	60	14.71	3.71	15.10	4.27	-1.44	.156
7.27.3/5	X 0	T	60	11.36	3.06	10.73	2.99	2.25	.028*

Continued over ...

Table 10.18 (continued)

Hypothesis	Belief-Behaviour	Drama Type	n of Pupils	TIME A Mean	TIME A s	TIME B Mean	TIME B s	t Value	p
7.27.4/1 to 7.27.4/5				N.T.					

(df = n of pairs -1)

KEY

0 0 = teacher believed in, and used, competition between pupils
0 X = teacher believed in, but did not use, competition between pupils
X 0 = teacher did not believe in, but used, competition between pupils
X X = teacher did not believe in, or use, competition between pupils
N.T. = hypothesis not tested - sample without belief-behaviour combination
* = rejected hypothesis
Dp = dramatic play
De = dramatic exercise
T = theatre

9.2 Discussion

Teachers who believed that competition between pupils in the classroom did not lead to higher standards of work, and who did not have pupils competing for parts in drama, produced significant pupil gains on creativity (verbal and non-verbal), empathy and academic self-image. This group included most dramatic play teachers who produced the same pupil outcomes as those mentioned above. There were no theatre teachers in this group. One drama exercise teacher who shared this belief-behaviour combination did not produce any significant gains and engendered a significant pupil loss on non-verbal creativity.

Teachers who did not believe in the value of competition between pupils, but who had pupils competing for parts in drama, produced a significant pupil loss on academic self-image. There were no drama exercise teachers in this group.

Teachers who believed in the value of competition between pupils but who did not have pupils competing for parts in drama, engendered a significant pupil gain on empathy. The only theatre teacher within this group produced no significant gains on pupil outcomes and further managed to produce a significant loss on pupil self-esteem. Similarly, one drama exercise teacher with this belief-behaviour characteristic generated no significant gains and also produced a significant pupil loss on verbal creativity.

There were teachers who believed in the value of competition between pupils and who also had pupils competing for parts in drama. Theatre teachers in this group accrued a significant pupil loss on self-esteem. Drama exercise teachers who shared this belief-behaviour combination generated significant pupil losses on both verbal and non-verbal creativity.

Both consistent and inconsistent dramatic play teachers managed to produce significant pupil gains on verbal creativity, while the former also accrued significant pupil gains on non-verbal creativity, empathy and academic self-image. Consistent drama exercise teachers, who encouraged competition between pupils, produced significant pupil losses on verbal and non-verbal creativity. The only inconsistent drama exercise teacher generated a significant pupil loss on verbal creativity. One consistent exercise teacher who did not value competition betwen pupils produced no significant pupil gains on outcomes, only a significant loss on non-verbal creativity. Consistent and inconsistent theatre teachers who believed in the use of competition between pupils, accrued a significant pupil loss on self-esteem. Inconsistent theatre teachers, who did not believe in the value of competition between pupils, generated no significant pupil gains at all.

10. A SUMMARY OF FINDINGS

Significant pupil gains on educational outcomes were found to be associated with the belief-behaviour characteristics of teachers, whether or not drama options were taken into account.

10.1 Regardless of drama choice

Pupil gains on verbal creativity were produced via a belief in, and actions consonant with: low teacher direction; use of pupil ideas; encouragement of pupil autonomy; pupil mobility; indirect pupil control; teacher flexibility; low teacher centredness; absence of pupil competition; and, positive expectations held for less able pupils.

When non-verbal creativity is examined, it is notable that most significant pupil gains were associated with teacher beliefs and behaviour in concert with: indirect pupil control; low teacher direction; absence of pupil competition; and, teacher flexibility.

Significant pupils' gains on empathy were found to be associated with teacher beliefs and actions in accord with: low teacher direction; absence of pupil competition; teacher flexibility; and, positive expectations held for less able pupils.

Gains on pupil self-esteem were associated with teacher

flexibility, i.e., teacher confidence and a willingness to depart from predetermined plans where deemed relevant.

The academic self-image of pupils was seen to be optimised when teacher beliefs and behaviour were consistent with: use of pupil ideas; low teacher centredness; and, when positive expectations were held for less able pupils.

It is notable that teacher flexibility was the only characteristic common to all aspects of pupil gain on selected educational outcomes.

10.2 According to drama choice

10.2.1 Dramatic play

Most dramatic play teachers held beliefs and behaviour consistent with: low teacher direction; use of pupil ideas; teacher flexibility; indirect pupil control; pupil autonomy; low teacher centredness; pupil mobility; an absence of pupil competition; and, positive expectations for less able pupils. It follows that most dramatic play teachers produced gains on outcomes because they possessed the necessary belief-behaviour combinations.

Any departure by dramatic play teachers from the above belief-behaviour characteristics had an influence on pupil outcomes: dramatic play 'abdicators', who did not direct or organise any part of pupil drama, produced no significant pupil gains and further generated a significant pupil loss

on non-verbal creativity. Similarly, other dramatic play teachers who operated high rather than low teacher direction, encouraged pupil dependence rather than autonomy, and who adhered to set plans in drama, managed to produce pupil gains on non-verbal creativity, but not elsewhere. Moreover, dramatic play teachers whose beliefs and behaviour were inconsistent regarding teacher centredness and the use of pupil ideas, yielded significant pupil gains on verbal creativity, but managed no significant gains elsewhere.

10.2.2 Drama exercise

Although teachers of drama exercise differed among themselves regarding a number of beliefs, all were seen to act in accord with: high teacher direction; adherence to set plans; encouragement of pupil dependence; and, high teacher centredness. With these actions, regardless of held beliefs, drama exercise teachers generated significant pupil losses on verbal and non-verbal creativity. Even when drama exercise teachers possessed belief-behaviour qualities associated with pupil gains, they still managed to produce significant losses on verbal and non-verbal creativity and academic self-image. So whether or not drama exercise teachers are consistent would seem to hold little import for pupil outcomes.

Drama exercise is facilitative of high teacher

direction, low teacher flexibility, the encouragement of pupil dependence and a high degree of teacher centredness.

10.2.3 Theatre

Teachers of theatre, regardless of their beliefs, behaved in accord with: adherence to set plans; no use of pupil ideas; pupil dependence; high teacher centredness; and, low pupil mobility. These aspects of behaviour may be necessary if theatre is to be done in the primary school. However, these elements of behaviour were associated with significant pupil losses on measures of self-esteem, academic self-image and non-verbal creativity. It is seen that some gains were made on verbal creativity. Regardless of theatre teachers' intended pupil outcomes, most tended to produce neither gains nor losses on observed measures.

Both consistent and inconsistent teachers of theatre, on matters concerning expectations held for less able pupils and the use of competition, were seen to generate significant pupil losses on verbal creativity, academic self-image and self-esteem.

10.3 An overview

Few teacher beliefs were found to be associated with pupil success when behaviour was not taken into account. More aspects of teacher behaviour were related to

significant pupil gains on outcomes than held beliefs. There is a suggestion here that what teachers do is more relevant to pupil outcomes than what teachers believe. However, the most productive insight on the attainment of optimum pupil outcomes was rendered when both beliefs and behaviour of teachers were examined simultaneously. The belief-behaviour consistency of teachers influenced the outcomes of pupils relative to the kind of drama being done. Consistent dramatic play teachers generated significant pupil gains on verbal and figural creativity, empathy and academic self-image. Inconsistent dramatic play teachers only made significant pupils' gains on figural creativity and generated no pupils' gains on other outcomes.

Drama exercise teachers, consistent or otherwise, tended to produce significant losses on pupil outcomes. Similarly, theatre teachers, consistent or otherwise, generated significant pupil losses on self-esteem, academic self-image and non-verbal creativity while significant gains were absent elsewhere. This latter finding may give support to the views of some writers about theatre's influence upon the depletion of pupil self-esteem.

When we examine the three kinds of drama, it is notable that most of the belief-behaviour characteristics associated with high or low pupil gains are fundamental to the nature of the option. For example, it is necessary for teachers to direct pupils when doing theatre, and yet teacher direction

was associated with an evident lack of pupils' gains on educational outcomes.

It may well be that the very act of doing theatre and/or drama exercise, will at best produce no pupil gains at all and, at worse, will engender significant pupil losses on outcomes. This kind of 'black box' theory is not likely to work with dramatic play. The act of doing dramatic play is not enough within itself to guarantee pupil success on outcomes. Departures from a number of consistent belief-behaviour characteristics resulted in diminished returns on pupil outcomes.

Examination is now made of the profile characteristics of teachers in order to gauge the extent to which present findings, regarding drama options and belief-behaviour consistency of teacher groups, are reflected in the classroom settings of individual teachers. In particular an analysis is made of teachers who produce either the highest or lowest degree of pupil gain on each educational outcome. To what extent are highest and lowest achieving teachers differentiated on their belief, behaviour and drama characteristics? It is this latter question which provided the impetus for the analysis of data reported in the following chapter.

CHAPTER ELEVEN

A DESCRIPTIVE ANALYSIS OF THE PROFILE CHARACTERISTICS OF HIGHEST VERSUS LOWEST ACHIEVING TEACHERS ON PUPIL OUTCOMES

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A DESCRIPTIVE ANALYSIS OF THE PROFILE CHARACTERISTICS OF HIGHEST VERSUS LOWEST ACHIEVING TEACHERS ON PUPIL OUTCOMES

INTRODUCTION

So far in the research analysis a number of separate teacher group characteristics (beliefs, behaviour and drama choices) have been found to be associated with pupil gains and losses on selected educational outcomes. When we look at individual teachers within groups, it is notable that they possess specific combinations of these teacher characteristics. It is necessary to show which particular combinations of teacher elements are likely to meet intended pupil outcomes. What are the profile characteristics of the highest and lowest achieving teachers on each outcome? To what extent do individual differences on teacher characteristics reflect group differences on pupil outcomes, reported in Chapters Seven, Eight, Nine and Ten?

The present analysis is divided into six main parts. Each of the first four parts consists of a comparative profile of highest versus lowest teacher achievers on one pupil outcome. Pupil outcomes under scrutiny are creativity (verbal and non-verbal), empathy and academic self-image. There is no comparison of self-esteem because no one managed

to promote any significant pupil changes on this outcome. It will be noted that one Teacher, A, managed to promote the highest degree of pupil gains on three out of the four pupil measures. It would have been possible to compare A with the three lowest achievers simultaneously, but for purposes of clarity separate teacher comparisons were made on outcomes where A was the highest achiever.

Each separate profile comparison consists of an examination of teacher beliefs (including drama choice), behaviour and general classroom interaction. The latter teacher-pupil element is introduced in order to provide further perspectives on those combinations of teacher characteristics associated with significant gains and losses on pupil outcomes.

The Classroom Observation Schedule (Appendix 8) was used to record four aspects of general classroom interaction (excluding drama). Only three of these aspects have been employed in the present comparisons of teachers, i.e., teacher warmth, teacher target and person talking. The fourth aspect, praise/blame, has not been included because the teachers under scrutiny did not use pupil praise or blame during periods of observation.

The fifth and sixth parts of the present chapter provide summaries of profile characteristics associated with highest and lowest pupil gains respectively on indices of verbal and figural creativity, empathy and academic

self-image. Because no individual teacher managed to promote significant pupil gains on indices of self-esteem,* it is not feasible to proceed with a comparison of highest versus lowest achieving teachers on this outcome. Overall we want to show those combinations of teacher beliefs, behaviour, belief-behaviour consistency and drama choices which may serve to optimise pupil gains on educational outcomes. Finding out what the characteristics of highest and lowest achieving teachers are, provides one way by which this may be done.

Before proceeding to compare highest and lowest achieving teachers on their beliefs, behaviour and drama choices, an outline is given of each teacher's personal characteristics.

A note on the personal characteristics of highest and lowest achieving teachers on pupil growth

1. Teacher A produced the highest degree of pupil gains on measures of verbal creativity, empathy and academic self-image and chose to operate dramatic play. A is a thirty-one to thirty-five year old female who works in a large rural primary school. Following two years training, A worked as a general class teacher for eleven years. Her present class is a grade six consisting of twenty-seven pupils.

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* See Appendix 16 for pupils' gains/losses on self-esteem.

2. Teacher D achieved the highest degree of pupil gain on figural (non-verbal) creativity and chose to use dramatic play. D is a thirty-one to thirty-five year old male teacher who works in a large urban primary school. Since his initial two year training period D has taught for fifteen years as a general class teacher. D's present class is a fourth grade consisting of twenty-six pupils.
3. Teacher J promoted significant pupil loss on a measure of empathy and makes use of theatre. J is a thirty-one year old male teacher who works in a small urban primary school. He is a two-year trained teacher who has worked as a general class teacher for fifteen years. Teacher J's present class is a composite grade consisting of pupils from grades three to six. There are twenty-three pupils in J's class.
4. Teacher M produced significant pupil loss on verbal creativity. M is a forty-one to forty-five year old female teacher who works in a medium-sized urban primary school. She believed that she was operating dramatic play (child-invented drama), but used drama exercise instead. M is a four-year trained teacher who has fourteen years teaching experience. Her present class consists of twenty-two grade five pupils.
5. Teacher P promoted significant pupil losses on both figural creativity and academic self-image. P is a twenty-six to thirty year old female teacher who works in

a medium-sized primary school. Following three years basic teacher training, P has been a general class teacher for five years. As with teacher M, P believed that she was doing dramatic play with her class, but was seen to be operating drama exercise instead. P's present class consists of twenty grade five pupils. Between them, teachers A, D, J, M and P provide either the highest or lowest pupil gains on each educational outcome. A start is now made with a comparative teacher profile of D and P, highest and lowest producers of pupil gains on figural creativity respectively.

1. A COMPARISON OF TEACHERS D AND P : PROMOTERS OF HIGHEST VERSUS LOWEST PUPIL GAINS ON FIGURAL CREATIVITY

Inspection of Table 11.1 shows that teachers D and P have promoted highest and lowest pupil gains respectively on figural creativity.

1.1 The beliefs of D and P

Beliefs about the teacher

Teachers D and P believed that they should direct most pupil activities because they know more than the child. However, they were seen to differ on their respective liking for direction: teacher D liked to direct the work of other people, but said of his role in the classroom:

> I'm more of a guide than a director. However there are a number of pupils who need a little more directing than others. (Appendix 5)

On the other hand, teacher P did not like directing the work of other people but, because of her beliefs about pupil behaviour said:

> You have to direct them ... and yet I'd like to guide them more ... (Appendix 5)

Neither D nor P believed that 'out-front' teacher direction is the best strategy to be employed in their work. It is notable that both teachers believed that pupils prefer to be directed rather than use their initiative.

Table 11.1

Pupil gains and losses of the teacher sub-sample on pretest and posttest measures of figural creativity (n=16)

Case*	n of Pupils	TIME A M	TIME A s	TIME B M	TIME B s	Diff.	p.
A	27	56.74	9.85	60.74	9.27	+4.00	.062
B	30	57.90	7.71	52.93	6.01	-4.97	.000
C	24	48.83	7.50	47.50	5.85	-1.33	.360
+D	26	41.92	4.03	57.03	9.56	+15.11	.000
E	30	45.46	5.37	48.90	6.90	+3.44	.013
F	18	47.00	5.34	46.22	5.93	-0.78	.462
G	14	50.07	5.91	49.50	7.14	-0.57	.775
H	23	53.91	7.34	53.17	7.27	-0.74	.653
I	23	45.00	3.28	43.08	4.79	-1.92	.039
J	23	48.00	5.03	50.95	6.35	+2.95	.017
K	22	54.18	7.74	54.50	6.66	+0.32	.748
L	21	44.19	5.04	41.80	7.63	-2.39	.122
M	22	48.68	7.03	50.22	7.80	+1.54	.353
N	31	46.77	6.07	45.35	4.78	-1.42	.176
O	16	52.25	8.66	47.31	8.02	-4.94	.001
-P	20	56.95	6.47	45.70	4.75	-11.75	.000
Total	370	49.83	8.17	49.96	8.47	+0.13	.763

\+ = highest gain
\- = greatest loss
* Note: Case = Teacher in sub-sample

Beliefs about significant others

D and P were of the opinion that most pupils are capable of self-discipline and that they are likely to behave well when faced with novel learning situations. Although both teachers liked having others rely upon them for ideas and opinions, they both agreed that the ideas of pupils should always be tolerated even if they conflict with their own.

In respect of less able pupils, D and P believed that all children are capable of being creative regardless of their abilities elsewhere in the curriculum. Whether or not pupils need extrinsic motivators in order for learning to take place is a matter of contention between D and P. Teacher D saw no value in competition between pupils and disliked encouraging a competitive classroom ethos. In contrast to D, teacher P believed that competition between pupils leads to higher standards of work. Furthermore, P liked to encourage a competitive classroom atmosphere.

With reference to colleague support, neither D nor P felt that they had to keep their failures and mistakes to themselves. Teachers D and P also agreed that colleagues should be mutually supportive of each other's methods even if they differ from their own.

Beliefs about the aims and organisation of learning

D and P rejected the notion that the teacher's main aim should be to encourage pupils towards academic excellence.

Moreover, they did not believe in postponing aspects of the curriculum likely to conflict with time to be spent on the 'basic curriculum'. In reference to goal setting, D and P believed, along with most of the outer teacher sample (n=235), that they should have set targets of work content to complete within the year. When pursuing their goals, D and P liked to plan well ahead so that they knew every step of a lesson before it was reached. They believed that spontaneous teaching is just as likely to achieve desired results as set plans. Both teachers welcomed order in the classroom and liked having a special place for everything and seeing that everything was kept in place.

Beliefs about drama

Both teachers D and P believed that they were doing dramatic play, but P was seen to be operating drama exercise instead. It seems that P's use of drama had lessened during her five years of teaching.

P said that:

> when I first started teaching I had drama lessons regularly ... a time set aside. As time went on, and with too many kids and with all the noise ... the result was that I just abandoned it slowly. I still do it, but only five times a term at the most. (Appendix 4)

It would seem that P's beliefs about the potential behaviour of pupils has restricted their exposure to drama. How these beliefs effect the quality of drama may be assessed to some degree when we observe the drama session of P.

Teachers D and P believed that drama was not to be avoided due to any lack of expertise on their part. Further, they did not believe that drama should be left in the hands of teachers who can act or direct. It was made clear by both teachers that if drama was to be done at all, it was to be done by them only.

Drama was seen as a chance for pupils to use their own ideas, be mobile, practice self-discipline, and behave well. Teacher P believed that the main pupil benefits derived from drama use are centred upon aspects of socialisation - in particular the development of empathy. Teacher D believed that the main value of drama was that it served to promote pupil self-esteem and verbal creativity. Both D and P believed that drama was unlikely to attract criticism from other members of staff; it was not deemed to be a noisy activity. Teacher P has stated that drama time has decreased because of pupil noise and yet added that drama was not a noisy activity. This may not have been a contradition: 'drama' for P was not as noisy as it once was because P now operates mimed exercises rather than dramatic play. This choice of option did not prevent P from <u>believing</u> that she was providing the fullest opportunity for pupil inventiveness.

Teachers D and P were seen to differ on very few beliefs and therefore served to reflect the high degree of teacher consensus evidenced within the Climate of Teacher Opinion. However, one belief they differed over was seen to

have import for pupil gains on figural creativity. Teacher P believed in the use of competition between pupils whereas D did not. Significant pupil gains on figural creativity were shown to be associated with those teachers who rejected the notion of competition altogether.

Whether or not beliefs about competition and other dispositions were put into action by P and D is now reported.

1.2 The belief-behaviour consistency of D and P

Prior to comparing teachers D and P on their respective ability to be consistent between beliefs and behaviour, a separate assessment of each teacher is made. For each belief-behaviour profile observations of data are divided into two parts. On the left hand side of the page is a verbatim report of the teacher's drama session centred upon the nine observational criteria fully reported via the Drama Inventory. On the right hand side of the page is the professed teacher belief which corresponds with each of the nine aspects of behaviour in question. Using this procedure it was possible to note the extent to which teacher beliefs were consistent with teacher behaviour.

1.2.1 The drama session of D

Teacher Behaviour	Teacher Belief
1. Teacher D organises his class to move their desks to the edge of the room in order to create a space for acting. A large open space is made in the centre of the room.	
2. Teacher D asks all pupils to place themselves into groups of four or five. All pupils are invited to participate in the work.	It is not unfair to ask less able pupils to be creative.
3. Once in groups, D asks the class to find a suitable amount of space in which to work. A number of pupils go to the same space while some areas are left vacant. There is a suggestion here that pupils may not be used to this way of doing things.	Drama provides an opportunity for pupils to move freely around the room.
4. D goes to the blackboard and writes down a number of titles from fables and nursery rhymes. The pupils turn to watch D. The teacher asks the pupil groups to select one title, but they are to make up their own action and dialogue.	I like having other people rely upon me for ideas and opinions.
5. D asks the pupils to choose and to keep to one title. They have to decide very quickly who is to play what character. However, a few minutes later D removes a girl from one group and places her in a different group. D says that this is to "balance numbers". It is notable that the girl's original group had cast her in a particular part and are now arguing over who should take her place. D ignores this problem and proffers his help to groups who have not sought his assistance.	Spontaneous teaching is just as likely to produce desired results as set plans. Children prefer to be told what to do rather than use their initiative.
6. It is observable that no child has had to compete to gain a part in the dramatic action: all pupils are given or choose parts.	Competition between pupils does not lead to higher standards of work.

Teacher Behaviour	Teacher Belief
7. After ten minutes has elapsed, pupils are still planning rather than doing their drama ideas. When D announces that they only have five minutes left to do their story there is hectic activity. Pupils are freely acting and talking. One group has entered the acting space of another, there is an argument between members, but this is resolved without the help of D.	Pupils should not be kept quiet.
8. Seven minutes later D asks all pupil groups to cease acting and sit around the perimeter of the acting area. Pupils sit down and face inwards towards the centre of the circle. D asks pupils to make two gaps in the acting space - one for exits and one for entrances.	
9. D asks the first group to enter the acting space in order to perform; they are to enact their version of 'Goldilocks and the Three Bears'. The audience giggle as the three bears begin the action by eating their porridge very noisily. The more the spectators laugh at the bears, the more noisy the eating seems to become (in order to be heard above the laughter).	
10. D stops the action and says to the acting group: "Alright move it now to the main part of the story." The teacher also asks Goldilocks to keep out of the action until it is 'her'turn.	I like directing the work of other people. The most effective teaching is not done 'out-front'.
11. It is notable that pupil spectators have also begun to whisper their own comments to the performance group. In particular they ask the performers to speak louder. Even though the performers are only about a metre away from spectators it is difficult to hear them.	

Teacher Behaviour	Teacher Belief
12. The first group finish their play. D makes no comment and asks a second group to show their play. The title given to this effort is 'Red Riding Hood'. During the action teacher D interrupts the performance by asking pupils to speak up. D does this three times.	
13. The next three groups take their turn to perform for spectators. In the fourth group D shouts to one boy: "Let us know what you are doing so we have an idea of what is happening." This interruption occurs during a non-speaking part of the action where 'Jack' is creeping up on the 'Giant'.	
14. In the final group pupils have invented their own ideas and action to show how the elephant got its long trunk. During this final group performance D stops the action twice by asking the pupils to speak up. One girl fails to do so and D shouts: "'X' make it clear so that we can all hear!"	
15. The teacher concludes the session by choosing a few pupil performers to thank for their efforts. D said that they were 'good', but he did not make clear what his criteria for drama success were for the pupils.	
15. D asks the pupils to stand up and move the furniture back to its original position and the session is at an end.	

Teacher D was consistent between his beliefs and behaviour on seven out of nine items. Although D did not believe in the effectiveness of 'out-front' teaching, he insisted on maintaining a central stance throughout the drama. Furthermore, although D recognises the value of spontaneous teaching, he keeps to his set plans in the drama session.

Attention is now paid to the belief-behaviour consistency of teacher P. Observations were recorded in the same manner as teacher D.

1.2.2 The drama session

Teacher Behaviour	Teacher Belief
1. The pupils are sat at their desks. Teacher P asks all pupils to stand quietly and move the class furniture with care to the back of the room.	
2. When this is completed a large space, rectangular in shape, is left at the front of the room. Pupils are asked to stay sitting on the classroom furniture and face the cleared area.	Drama is a chance for all pupils to move freely around the room.
3. P sits on a chair in the acting area at the front and faces the pupils. She tells the class that "volunteers are to be chosen to do non-speaking tasks" (mime). She adds that "Those who are not performing have to guess what the performers are doing" (charades). It is clear that P is to be selective over who is to participate.	Most effective teaching is not done 'out-front'. Teachers should not ensure pupils are kept quiet. Competition between pupils leads to higher standards of work.

Teacher Behaviour	Teacher Belief
4. Volunteers are then asked to raise their hands and P chooses one pupil to take part. This person, a girl, comes forward and is given a card by P on which is written an instruction concerning what to perform. The girl glances at the care, goes to the acting area and mimes 'the cleaning of a house'. Pupil spectators giggle at this task.	Children prefer to be told what to do rather than use their initiative.
5. Several pupils come out to the front in turn and each time P gives them a card with instructions of what to perform. It is seen that P is selective in her choice of performers. Six more pupils perform and the other pupils watching are beginning to get restless. They begin to talk among themselves.	Drama is a chance for pupils to use their own ideas. I dislike directing the work of other people.
6. The next pupil, a boy, pretends to climb an imaginary ladder and the spectators laugh aloud. P turns to the audience and shouts to them: "Stop talking, or else!" The teacher tells the performer not to worry about the distractions, but to continue to the end of his mime. This he does quickly.	It is not unfair to ask less able pupils to be creative ...
7. Next comes a girl who is given the task of miming a telephone conversation with an imaginary person. Once more the spectators become more restless. The session has lasted forty minutes so far. A few spectators shout out comments to the girl. The girl stops her mime. She appears to be embarrassed by the comments of her peers. Teacher P looks disapprovingly at the spectators, says nothing to them, but asks the girl performer to resume her seat.	Spontaneous teaching is just as likely to produce desired results as set plans.
8. As each subsequent performer is asked to come out (volunteers have now ceased) audience interjections appear to increase.	

Teacher Behaviour	Teacher Belief
9. The final pupil is selected - a girl is asked to read out (mime) imaginary television news, both 'good' and 'bad'. The spectators shout out comments before the act is completed - regardless of P's insistence that they should not.	
10. The final performer is distracted by her peers. She stops performing and looks to P for guidance. P tells her to return to her seat. The teacher stands up and says that the lesson is at an end.	
11. The class are asked to return their classroom furniture to its original position in silence. This latter instruction is ignored until all the furniture is returned. The teacher writes some instructions on the black-board. Pupils get their pens and paper and the noise ceases.	

Teacher P was inconsistent on seven out of nine belief-behaviour elements. Thus, regardless of P's beliefs, pupils were unable to use their own ideas; experienced high (but seemingly ineffective) teacher control; were unable to participate because they had no opportunity to do so; and, were not given an opportunity to be mobile in drama. Moreover, P directed pupil's work, occupied a central position and kept to set plans in the drama - all contrary to her professed beliefs.

1.2.3 Consistency of D and P and figural creativity of pupils

Teacher P did not possess any belief-behaviour characteristics found to be associated with significant pupil gains on figural creativity - the outcome on which she has produced the lowest degree of pupil success. On the other hand, teacher D who produced the highest degree of pupil success on figural creativity was seen to possess three out of five belief-behaviour characteristics associated with significant gains on this factor. These were beliefs and actions consistent with low or indirect pupil control, positive expectations for less able pupils, and an absence of pupil competition.

Attention is now paid to the general classroom observation of teachers D and P.

1.3 General classroom interaction of D and P

In order to add further perspectives on the characteristics of highest and lowest producing teachers, consideration is given to the general classroom interaction of the teachers under scrutiny. In particular a comparison is made of teacher warmth ('a teacher's ability to reduce interpersonal tension'), teacher target (the focus of the teacher's classroom attention), and person talking (who is speaking at any one time). The findings reported here are

based on observation data derived from the Classroom Observation Schedule (Appendix 8) described in Chapter Four.

1.3.1 Teacher warmth

Inspection of Table 11.2 shows that teacher D elicited three times the number of warm contacts with pupils than teacher P. Also teacher P had more neutral and more cold contacts with pupils than did teacher D. Teacher P spent more time listening to pupils than did D.

Table 11.2

Comparison of teachers D and P: teacher warmth recorded during a random fifty minute period

Teacher Warmth	Teacher D	Teacher P
Warm	66%	22%
Neutral	24%	38%
Cold	0%	4%
Listening	2%	34%
No contact	8%	2%
Total	100%	100%

1.3.2 Teacher Target

Table 11.3 shows that teacher D spent 30% more time than teacher P on addressing individual pupils. An approximately equal amount of attention was spent on pupil groups and the whole class. It is particularly notable that teacher P spent 26% more time than teacher D on the encouragement of pupil silence.

Table 11.3

Comparison of teachers D and P: teacher attention given to pupils during a random fifty minute period

Target of Teacher Attention	Teacher D	Teacher P
Individual pupils	72%	42%
Group/whole class	20%	24%
No target	8%	34%
Total	100%	100%

1.3.3 Person Talking

It can be seen in Table 11.4 that D spent 20% more time talking to pupils than teacher P. Moreover, teacher D allowed for more pupil dialogue in his classroom than did

teacher P. Teacher P spent more time than teacher D on promoting silence in the classroom.

Overall, it may be seen that teacher D rendered more warm contacts, spent more time talking, and allowed more time for pupil dialogue, than did teacher P.

Table 11.4

Comparison of teachers D and P: teacher-pupil dialogue recorded during a random fifty minute period

Person Talking	Teacher D	Teacher P
Teacher	66%	46%
Children	16%	6%
Teacher and Children	10%	14%
Silence	8%	34%
Total	100%	100%

1.4 A summary

Overall, it may be seen that teachers D and P differed on a number of beliefs, belief-behaviour combinations and most components of general classroom behaviour. D was seen to possess certain characteristics associated with

significant pupil gains on figural creativity. These were beliefs and behaviour consistent with low or indirect pupil control, positive expectations for less able pupils, and, an absence of pupil competition. Teacher D was also seen to operate dramatic play which was found to be associated with significant pupil gains on figural creativity. It was also observed that teacher D gave more opportunities for his pupils to be creative than did teacher P.

Measures of classroom interaction show that D possessed greater warmth, gave more individual pupil attention, and promoted less classroom silence, than teacher P. Taken together this combination of characteristics possessed by D was seen to have some impact on the figural gains of pupils.

The next teacher comparison concerns teachers A and M, highest and lowest promoters of pupil gains on verbal creativity.

2. A COMPARISON OF TEACHERS A AND M: PROMOTERS OF HIGHEST VERSUS LOWEST PUPIL GAINS ON VERBAL CREATIVITY

Inspection of Table 11.5 shows that teachers A and M have promoted highest and lowest pupil gains respectively on verbal creativity.

2.1 The beliefs of A and M

Beliefs about the teacher

Neither A nor M liked directing the work of others, however M, unlike A, believed that teachers should direct

Table 11.5

Pupil gains and losses of the teacher sub-sample on pretest and posttest measures of verbal creativity (n=16)

Case*	n of Pupils	TIME A M	TIME A s	TIME B M	TIME B s	Diff.	p.
+A	27	61.00	8.52	66.18	7.38	5.18	.000
B	30	54.46	8.50	56.20	7.31	+1.74	.338
C	24	42.45	5.08	43.83	5.93	+1.38	.224
D	26	53.03	10.33	53.65	8.03	+0.62	.657
E	30	45.60	5.03	48.20	8.21	+2.60	.051
F	18	43.72	5.62	44.00	7.29	+0.28	.797
G	14	47.21	9.82	48.28	8.33	+1.07	.695
H	23	49.21	8.46	48.91	6.66	-0.30	.825
I	23	46.43	6.81	46.08	5.20	-0.35	.775
J	23	53.04	10.38	50.65	7.93	-2.39	.110
K	22	52.04	9.40	51.00	7.23	-1.04	.484
L	21	41.57	5.84	45.38	8.97	+3.81	.039
-M	22	59.86	10.46	52.95	8.81	-6.91	.000
N	31	48.03	7.01	43.93	6.38	-4.10	.000
O	16	50.31	7.34	48.12	7.85	-2.19	.300
P	20	49.80	8.64	49.65	7.35	-0.15	.930
Total	370	50.10	9.67	50.13	9.13	+0.03	.951

\+ = highest gain
\- = greatest loss
* Note: Case = Teacher in sub-sample

most learning activities because they know more than the child. It is further noted that teacher M felt that teachers had no other option than to direct pupils. She stated that:

> The teacher has to be a director ... They've [teachers] got to be in control ... to have control. The teacher knows where he or she is going ... so in that sense you definitely direct. Then you give them [pupils] your philosophies ... You're giving them [pupils] their ideas ... (Appendix 5).

Both A and M welcomed pupils with any social problems. Unlike A, teacher M believed in the need to maintain a social distance between herself and the pupils.

Beliefs about significant others

Teacher M believed that most pupils are incapable of self-discipline and that children prefer to be told what to do rather than use their initiative. M also felt that pupils require extrinsic motivation in order to learn anything. Less able pupils were seen by M to have limited imaginations and thus be incapable of being creative. In contrast, A believed that pupils are able to exercise self-discipline and prefer autonomy to dependence upon the teacher. A also believed that less able pupils are just as creative as their more able peers.

In respect of colleague support, neither A nor M felt the need to keep their failures and mistakes to themselves. They did like to avoid arguments with principals and

inspectors by simply following their directives. Furthermore, they both believed that colleagues should be mutually supportive of each other's methods.

Beliefs about the aims and organisation of learning

Teacher M saw her main task to be that of encouraging pupils towards academic excellence. In relation to this overall purpose, M believed that all non-basic aspects of the curriculum should be postponed at any time in favour of the 'basics'. M liked to adhere to her timetable so that all the work would get done. Teacher M further liked to have other people rely upon her for ideas and opinions.

Teacher A did not believe that her main purpose should be to promote academic excellence - nor did she believe in postponing non-basic aspects of the curriculum in favour of the 'basics'. A disliked keeping to a set timetable. She further disliked having other people rely upon her for ideas and opinions.

Both teachers believed that they should have set targets of work content which they ought to complete in a year. Furthermore, in order to achieve this purpose A and M liked planning their work well in advance so that all steps of a lesson were known prior to being done. However, both teachers were of the opinion that spontaneous teaching was just as likely to achieve desired results as set plans.

Beliefs about drama

Teachers A and M believed that drama was not to be avoided due to lack of expertise nor did it pose a threat to necessary teacher attention. Both A and M saw drama as a means by which pupils may practice self-discipline, exercise classroom mobility, and be intrinsically motivated to learn. Unlike A, M saw drama as a noisy activity likely to disturb others.

Drama was seen to possess sufficient structure and content to be included in the curriculum of both teachers. What is more, A and M believed that drama provided a stimulus for other aspects of the curriculum.

Teacher A, unlike M, possessed the only three beliefs found to be associated with significant pupil gains on verbal creativity. These were a belief in indirect pupil control, pupil autonomy and positive expectations for less able pupils.

2.2 The belief-behaviour consistency of A and M

Before comparing the relative consistency of A and M, each teacher's ability to be consistent is examined separately.

2.2.1 The drama session of A

Teacher Behaviour	Teacher Belief
1. Teacher A sits on a chair in an open area of the classroom. Her class are sat on the floor facing the teacher. A tells the class that it might be a good idea if they were to have a go at putting together some television interviews.	
2. The teacher asks the pupils what television interviews are like and what their purpose is. Just about every pupil has their hands in the air to give a reply. A number are chosen and replies centre on the informative nature of interviews. Added to this are ideas about the need for interviews to provide interest and "compulsive watching".	
3. The teacher suggests that not all interviews are of a serious nature - "they can be funny". A asks the pupils for humorous examples. There are many examples given. A then congratulates the pupils on the variety of their responses. A then asks for examples of interviews which might contain both serious and humorous elements - more ideas are forthcoming. A asks the pupils to consider the people, situations and the content of the interviews that <u>they</u> are about to do.	Drama is a chance for pupils to use their own ideas.
4. Teacher A asks the pupils to stand up and choose who is to be in the group; this they do. There is no competition for parts. Pupils wander off to three main areas - inside the classroom; in the passage outside or towards a basement area further along the corridor. Some pupils take paper with them, presumably to record questions for	Competition between pupils does not lead to higher standards of work. Drama is a welcome opportunity for pupils to

Teacher Behaviour	Teacher Belief
the interview. This idea was suggested by one boy earlier and a number of other pupils took up the idea.	move freely around the classroom. Children prefer to use their initiative rather than be told what to do.
5. Teacher A makes her way around each group. She observes a group for a while, but does not intervene. In the corridor she has stopped to ask a group how they are progressing. A offers some advice on meeting the interviewer, i.e. likely opening words. The pupils take up the idea and A leaves them to it.	The most 'effective' teaching is not 'out-front'. Spontaneous teaching is just as likely to produce desired results as set plans. I dislike directing the work of others.
6. It is notable that some pupils are still discussing and preparing their work while others, particularly those doing humorous efforts, are acting out their situation. All pupils take part.	It is not unfair to ask less able pupils to be creative.
7. In the basement area some pupils are stood around giggling at one part of their interview where a 'Martian' is being asked about a new washing up detergent.	Teachers should not ensure that pupils are kept quiet.
8. The attention of pupils has seemingly turned inwards towards their own group, i.e. group members appear to be unaware of pupils from other classrooms passing them on the way to the toilet nearby, or elsewhere.	
9. Returning to the basement it is notable that pupils are using most of the room.	

Teacher Behaviour	Teacher Belief
10. After fifteen minutes of preparing or playing out their situations, A has sent one pupil to tell each group that they must be finishing their work now. One group frantically rushes to get to the end of their idea. Another group down the passage is sat working out the finite detail - in particular, who is to say what to whom.	
11. Teacher A comes to tell everyone to stop and make their way to the staff-room. Pupils go to the staffroom where there is a partition half closed. All the pupils gather in one half of the room. Teacher A reminds the pupils that they are to proceed as with earlier drama sessions.	
12. Teacher A tells the observer that each group shares their drama efforts with her alone. Meanwhile, the rest of the class remain in the other part of the staffroom to discuss their dramatic situations.	
13. Where the majority of pupils are, one group is going through their drama in a corner of the room. Others are sat whispering - presumably planning their performance for teacher A.	
14. In the other half of the room, teacher A is sat on a chair. A group of pupils are stood in a space chatting. A asks the group if they are ready now. A asks the pupils to get ready to begin, and to imagine that the cameras in the tele-vision studio are about to roll.	
15. The teacher signals, 'now' and the group go through their interview about a number of people trapped in a fire.	

Teacher Behaviour	Teacher Belief

16. Each group, in turn, comes from the other part of the staffroom and performs for teacher A.

17. At the end of each group effort teacher A turns to the pupils and asks them what they thought of it. The teacher then makes various suggestions about, e.g. a need to be audible ... physical movement ... and in one instance, the desirability of having a serious face when interviewing others.

18. On completion of this evaluation teacher A asks the pupils if they would like to share their efforts with others (the rest of the class). Four out of the five groups say that they would like to show their peers.

19. The teacher walks back to the classroom with pupils following behind her. Pupils enter the classroom and sit at their desks. A asks a number of pupils to move a few desks out of the way to enlarge an open area in the classroom for performance.

20. The groups perform their interview ideas:
    Group One = 'The Fire'
    Group Two = 'Air Crash'
    Group Three = 'The Fire' (not the same as One)
    Group Four = 'Space Freaks'

21. When all four groups have finished their performances, teacher A returns to her original points about the nature of television interviews, but uses the pupil's acted examples in a positive way, e.g "Did you note the way that Group One managed to get plenty of information about the fire?" And A also says to her pupils: "The last group was funny, but what did you think of the serious parts?" (numerous answers came from the pupils).

Teacher Behaviour	Teacher Belief
22. Teacher A then brings the session to a close. It has lasted just over forty-five minutes from action to reflection. Desks are returned to their original places and the pupils are asked by A to set about writing down their experiences. The pupils get out writing books, or write on loose sheets, and begin to record their experiences.	

Teacher A was seen to possess all nine of the belief-behaviour characteristics associated with significant pupil gains on most pupil outcomes. These were beliefs and behaviour consistent with: low teacher direction; indirect pupil control; tolerance of pupil ideas; exercise of pupil autonomy; absence of pupil competition; teacher flexibility; and, positive expectations for the creative abilities of less able pupils. Attention is now give to the belief-behaviour consistency of teacher M.

2.2.2 The drama session of M

Teacher Behaviour	Teacher Belief
1. Grade five sit at their desks while teacher M selects and reads aloud a story about one man's experiences at sea in a storm. During the story M has to shout at various pupils.	

Teacher Behaviour	Teacher Belief
2. On completion of the story reading, pupils are asked to stand in a space close to their own desks. M then tells the pupils that they are to act out the story in a moment. "First", she says, "you are all going to be sailors out at sea on a sailing ship. So get ready. Off you go!". The pupils look around, apparently to see what other 'sailors' are doing in the same situation. They have not been given, or been invited to give, ideas as to what they should be doing.	Most effective teaching is not done 'out-front'. I dislike directing the work of others. Drama is a chance for pupils to use their own ideas.
3. The teacher shouts, "stop talking!" even though there is no noise whatsoever in the classroom. "Now", M says, "the weather changes from peaceful to stormy ... Begin!" As children mime their fight with the inclement weather, M adds: "The sea becomes rougher and rougher". This experience of fighting an imaginary storm lasts for about two minutes. The pupils are then told to stop. There is complete quiet. Everyone has taken part in the action regardless of ability.	Teachers should ensure that pupils are kept quiet. It is unfair to ask less able pupils to be creative because their imaginations have limited scope.
4. M allocates pupils into groups of five or six. She chooses who is to work with whom. Teacher M then selects two groups and tells them that they can work outside, provided that they do not misbehave.	Drama is a welcome opportunity for pupils to move freely around the room.

Teacher Behaviour	Teacher Belief
5. The teacher remains sitting at her desk and shouts at a group at the back of the room telling them that their efforts must be mimed, "because it says so in the 'guidelines'". She then adds that they can talk, "if really necessary".	Spontaneous teaching is just as likely to produce desired results as set plans.
6. There is no competition for parts in the drama. M says that the pupils would do more drama within the week if time permitted.	Competition between pupils leads to higher standards of work.
7. The teacher stands up, leaves her desk, and tells a number of pupils, (who are working on their mime), that they are to stop what they are doing and "arrange the acting area".	
8. The teacher raises her voice to tell the pupils that everyone must stop what they are doing and return to the classroom. When the pupils have returned to their respective places in class, and the sound has died away, M reminds the pupils that they must not talk while other pupils "share their efforts" with them.	
9. M selects one group to come out to the front of the class. As Group One make their way there, other pupils begin to talk, presumably about their own performance since converstaion is restricted to group members.	
10. The teacher stresses to Group One that their efforts must be mimed. This is regardless of Group One's rehearsal with the earlier verbal option in mind. Group One go through their mime and giggle at each other when actor's eyes meet each other. The mime is done very quickly. M tells them to sit down and says of Group One's efforts that: "It was a good effort".	Children prefer to be told what to do rather than use their initiative.

Teacher Behaviour	Teacher Belief
11. Next, teacher M points to another group and tells them to come to the front. The group consists of six boys. Group Two begin their mime and when it comes to the stormy weather they embellish upon a fight scene with the storm waves. The fighters make a move towards two desks put at the side of the stage by the group. As they attempt to stand on the desks the teacher shouts out that they must take care. The action stops. Group Two look at the teacher. She nods and the mime continues. The action goes forward and the fighting is omitted.	
12. Following the completion of the action, Group Two are sent to their place. The teacher, looking down at her book, says "Good that group". Group Two sit down.	
13. M calls upon an all girls group to come out next. She tells them to: "Come out to the front and face everyone". Group Three mime their story, including a fight scene, but very little effort seems to be made to make it a fight. They keep looking at their watching peers with apparent embarrassment. As Group Three reach the end of their mime, Teacher M claps their efforts and nods to the audience to do likewise. Finally, M tells Group Three to sit down and that their efforts have been "Very good".	
14. Before the turn of the final group, it is notable that the pupils who have already shown their efforts are now talking. Some are playing with rulers, others are giggling or chatting within groups at their desks. M tells everyone to stop talking otherwise Group Four will not have a turn. Group Four is not talking. Teacher M signals Group Four to come out and begin - even though other pupils are still talking.	

Teacher Behaviour	Teacher Belief
15. Group Four quickly organise themselves and commence their mime. When it comes to the fight sequence, the boys who are doing the actual fighting fall in a heap on the ground giggling. The teacher and the remainder of the pupils (including the rest of Group Four), join in the laughter. M says to Group Four: "A fine effort, now sit down".	
16. Teacher M concludes the session by turning to all the class and telling them to get out their reading books, "quietly". This the pupils do and the classroom is as quiet as when the Observer arrived.	

Teacher M possessed six belief-behaviour characteristics which were associated with significant pupil loss on measures of verbal creativity. These were:

- a belief in low, but exhibition of high, teacher direction*
- a belief in, and active encouragement of, pupil dependence.
- a belief in, and use of, high pupil control.
- a belief in spontaneous teaching, but adherence to set plans.*
- a belief in low, but encouragement of high, teacher centredness.*
- a belief in, but no use made of, pupil ideas.*

Teacher M was also seen to possess three belief-behaviour characteristics related to nil pupil gains on verbal creativity. These were:

- a belief in, but absence of pupil competition.*
- a belief in, but absence of observed, pupil mobility in drama.*
- negative expectations held for the creative abilities of less able pupils, but an allowance for all pupils to take part in drama.*

Further, the three belief-behaviour characteristics mentioned above are the same ones which rendered significant pupil losses on verbal creativity for drama exercise teachers - of which teacher M is one.

All items marked with an asterisk (*) signify an apparent inconsistency between the observed beliefs and behaviour of teacher M. Thus, it is seen that teacher M was inconsistent on seven out of nine belief-behaviour characteristics. An important belief-behaviour inconsistency produced by M relates to drama choice: teacher M is one of four drama exercise teachers who <u>believed</u> that they were operating dramatic play (pupil invented/ directed drama), but were seen to be doing drama exercise (teacher content/ directed) instead.

2.2.3 Consistency of A and M and verbal creativity of pupils

On the nine belief-behaviour observations, the following differences are noted between the characteristics of teachers A and M respectively.

Although both teachers, A and M, disliked directing the work of other people, teacher M exhibited high teacher direction while teacher A manifested low teacher direction. Similarly, both teachers shared the belief that drama provides a good opportunity for pupils to use their own ideas, but only teacher A encouraged pupil ideas in drama. Teachers A and M believed that spontaneous teaching methods are just as likely to achieve desired results as set plans. However, only teacher A was seen to practice this belief. Teachers A and M also agreed that drama provides a welcome opportunity for pupil mobility in the classroom, only teacher A allowed for pupil mobility in drama.

Teachers A and M differed on some beliefs and yet shared the same behaviour: Teacher M believed in the value of inter-competition while teacher A did not. However, both teachers refrained from using competition in drama. In similar vein both teachers differed on their expectations for the creative abilities of less able pupils: teacher M held negative expectations for less able pupils, while teacher A had positive expectations. Although they disagreed in principle about the creative abilities of less

able pupils, both teachers allowed all pupils to participate in drama.

Teachers A and M differed from each other on two belief-behaviour characteristics. Teacher A believed that pupils prefer autonomy to dependence and provided opportunities for pupils to be autonomous in drama. In contrast to teacher A, teacher M held the belief that pupils prefer to be told what to do rather than use their initiative and also encouraged pupil dependence in drama. Moreover, teacher M believed that pupils should be kept quiet and maintained silence in drama. On the other hand, teacher A neither believed in, nor actually tried to maintain, pupil silence in drama.

Overall, it may be seen that there were a number of differences between teachers A and M: although both teachers believed that they were operating dramatic play, only teacher A was doing so. Thus, teacher M believed that she was allowing pupils to create their own dramatic efforts and directing their own work. In reality, this did not appear to be the case. It may be, that relative to other aspects of the curriculum, pupils were being inventive and directing their own work - however limited that invention and direction might have been.

Whereas teacher A was consistent on all nine belief-behaviour criteria, teacher M was only consistent on two of

them. It is also notable that all nine belief-behaviour characteristics of A were associated with significant pupil gains on verbal creativity.

Teacher A and M also possessed two contrasting belief-behaviour characteristics which may play no small part in predicting pupil success on verbal creativity: teacher A believed in, and actively encouraged, the verbal interaction of pupils in her class while teacher M did not. Further, pupils in M's class were not allowed to use initiative by creating and directing their own creative efforts. It is reasonable to assume that lack of creative opportunity will have implications for pupil gains and losses on verbal creativity.

Teachers A and M differed from each other on drama choices and all belief-behaviour characteristics associated with significant pupil gains on verbal creativity.

With a view to making further comparisons between A and M, attention is now given to an analysis of general classroom interaction - observed in curriculum contexts other than drama. The aim here is to locate a number of teacher influences which may, together with other present findings, add further insight regarding pupil gains and pupil losses on verbal creativity.

2.3 General classroom interaction of A and M

Three general classroom characteristics were examined in respect of teachers A and M. These were teacher warmth, teacher target and person talking. The findings reported here were based on data derived from the Classroom Observation Schedule (Appendix 8).

Table 11.6

Comparison of teachers A and M: teacher warmth recorded during a random fifty minute period

Teacher Warmth	Teacher A	Teacher M
Warm	48%	6%
Neutral	4%	52%
Cold	0%	14%
Listening	48%	10%
No contact	0%	18%
Total	100%	100%

2.3.1 Teacher warmth

Inspection of Table 11.6 notes that teacher A had eight times the number of warm contacts with pupils than M. Teacher M had more neutral contacts than A. Moreover,

M was seen to spend less time listening to pupils than A. Teacher M also elicited cold contacts with pupils whereas A did not.

Table 11.7

Comparison of teachers A and M: teacher attention given to pupils during a random fifty minute period

Target of Teacher Attention	Teacher A	Teacher M
Individual Pupils	76%	68%
Group/Whole class	24%	14%
No target	0%	18%
Total	100%	100%

2.3.2 Teacher target

Table 11.7 shows that teacher A spent more time talking to individuals and groups of pupils than M. On the other hand, M spent more time than A without any pupil target, i.e., in silence.

Table 11.8

Comparison of teachers A and M: teacher-pupil dialogue recorded during a random fifty minute period

Person Talking	Teacher A	Teacher B
Teacher	42%	68%
Children	42%	10%
Teacher and Children	16%	4%
Silence	0%	18%
Total	100%	100%

2.3.3 Person talking

In Table 11.8 teacher M was seen to spend more time talking than A. Teacher A allowed more opportunities for pupil dialogue than did M. Similarly, A allowed more simultaneous teacher-pupil dialogue than did M. Moreover, teacher M was seen to encourage more pupil silence than teacher A.

Overall, it was seen that teacher A elicited more warm contacts, spent less time talking, allowed more opportunities for pupil dialogue, and addressed individual pupils more than teacher M.

2.4 A summary

Teacher A had all nine belief-behaviour characteristics associated with significant pupil gains on verbal creativity (and other outcomes). Furthermore, teacher A used dramatic play which was found to be related to pupil success on verbal creativity. Moreover A exhibited high teacher warmth, appeared to encourage verbal contact in the classroom with individuals and groups of pupils alike. Teacher A was the only teacher to possess this combination of attributes and was also the sole teacher to promote significant pupil gains on three out of five selected outcomes. As stated, teacher A was the highest promoter of pupil empathy and will now be compared with teacher J, the lowest achiever on pupil empathy.

3. A COMPARISON OF TEACHERS A AND J: PROMOTERS OF HIGHEST VERSUS LOWEST PUPIL GAINS ON EMPATHY

Inspection of Table 11.9 shows that teachers A and J have promoted highest and lowest pupil gains respectively on empathy.

Table 11.9

Pupil gains and losses of the teacher sub-sample on pretest and posttest measures of empathy (n = 16)

Case*	n of Pupils	TIME A M	TIME A s	TIME B M	TIME B s	Diff.	p.
+A	27	17.48	3.67	18.74	3.49	+1.26	.007
B	30	15.73	3.24	15.80	4.33	+0.07	.888
C	24	17.33	2.63	16.83	2.89	-0.50	.270
D	26	16.57	3.80	17.07	4.04	+0.50	.220
E	30	18.16	3.11	18.76	2.82	+0.60	.024
F	18	16.44	2.79	16.66	3.59	+0.22	.709
G	14	15.28	4.48	14.85	4.30	-0.43	.494
H	23	16.73	3.04	17.60	3.38	+0.87	.071
I	23	15.52	4.12	16.26	3.26	+0.74	.221
-J	23	16.69	3.57	15.04	3.82	-1.65	.001
K	22	18.36	3.12	17.72	2.78	-0.64	.158
L	21	16.66	3.23	16.76	3.59	+0.10	.850
M	22	16.81	3.76	17.45	3.98	+0.64	.148
N	31	18.12	3.74	17.48	3.69	-0.64	.060
O	16	15.81	3.92	15.93	4.21	+0.12	.846
P	20	16.95	3.50	17.45	3.79	+0.50	.171
Total	370	16.89	3.53	17.01	3.71	+0.12	.285

\+ = highest gain
\- = greatest loss
* Note: Case = Teacher in sub-sample

3.1 The beliefs of A and J

Beliefs about the teacher

Both A and J believed that teachers should not direct most pupil activities. However, unlike A, J liked to direct the work of other people and further believed that pupils prefer to be directed rather than use their initiative. Neither A nor J believed that the most effective teaching is best done 'out-front'.

Beliefs about significant others

Teachers A and J both believed that keeping pupils quiet was not a high priority. Moreover, they thought that most pupils are capable of self-discipline. Teacher J, unlike A, believed that pupils need to compete against each other in order to achieve higher standards of work although he did not wish to use competitive strategies. A, as we have observed earlier, had little faith in the notion of pupil competition as an extrinsic motivator for learning.

Teacher J believed that it was unfair to ask less able pupils to be creative because their imaginations have limited scope. A rejected this idea.

It is also noted that J liked to have others rely upon him for ideas and opinions whereas A did not entertain this notion. In respect of colleague supportiveness, neither A

nor J felt the need to hide their feelings from others. They believed that mistakes may be shared with colleagues. Furthermore, they also believed that colleagues should be mutually supportive of each other's methods.

Beliefs about the aims and organisation of learning

A and J did not believe that the main aim of the teacher should be to encourage pupils towards academic excellence. Both stated that they would not postpone non-basic aspects of the curriculum in preference for work on the 'basics'. In pursuit of their goals both J and A believed that teachers should have set targets of work content which they strive to complete within a year. With regard to views on orderliness, both teachers liked to plan every step of a lesson before it is reached. They also liked to have a special place for everything and see that things are kept in place. Both teachers believed in the value of spontaneous teaching as a valid alternative to set plans.

Beliefs about drama

For J, 'drama' was "theatre with an adult and/or school audience" (Appendix 5). Teacher J used drama "to develop confidence in a child ... develop self-esteem and get rid of inhibitions" (Appendix 5). 'Drama' for A is: "getting a

basic idea and allowing children to explore different facets of that idea ... often giving them [pupils] a starting point, but not giving them the end result ... leaving them to figure it out for themselves" (Appendix 5). A said of scripted plays (the type used by J) that: "To get any improvement in children's abilities to express themselves, they [scripted plays] are a waste of time. It [theatre] inhibits the freedom of children to express themselves" (Appendix 5). Both A and J did agree that 'drama' is: a chance for pupils to use their ideas; practice self-discipline; an opportunity for pupil mobility; something that is not abandoned due to the lack of time; a stimulus for social interaction; not an excuse for children to misbehave; unlikely to be criticised by other staff; and, it is not a noisy activity.

It is observed that teachers A and J differed on two beliefs which were particularly associated with significant pupil gains on empathy. A disliked directing the work of other people and also believed that less able pupils can be as creative as their more able peers. Both of these dispositions held by A were associated with significant pupil gains on empathy.

In contrast to A, J liked directing the work of others and also believed that it is unfair to ask less able pupils

to be creative because their imaginations have limited scope. J's belief about direction was seen to yield neither pupil gain nor loss on empathy. However, J's disposition towards less able pupils was associated with significant pupil loss on empathy.

3.2 The belief-behaviour consistency of A and J

We now wish to show the extent to which teachers A and J differed on their ability to put beliefs into practice. Having reported on the drama session of A in Section 2.2.1 of the present chapter, attention is now given to the belief-behaviour consistency of J. A comparison may then be made of the relative consistency of teachers A and J.

The drama session of J was recorded and then matched with his professed beliefs. Both belief and behaviour observations were centred upon nine predetermined criteria outlined in Chapter Five. We wish to know how consistent J was in respect of held beliefs and observed behaviour in drama.

3.2.1 The drama session of J

Teacher Behaviour	Teacher Belief
1. Teacher J asks his class to line up by the classroom door. J then sends the pupils outside in the playground where the boundaries of a theatrical stage have been marked by J.	
2. As the pupils exit J tells the observer that the pupils are to rehearse a play written by him and called "Santa and the Sugarites". A look at the script shows it is written in rhyming couplets.	Drama is a chance for pupils to use their own ideas.
3. When outside the pupils sit on the grass. Two pupils stand up, enter the prescribed acting area and take it in turns to read out the narrator's part. The teacher stops them and says that they must speak up in order to be heard.	I like directing the work of others.
4. A number of pupil-actors come into the acting area. They read their respective parts and exit. It is noticeable that there is very little movement in the drama. Pupils come on 'stage', stay in one predetermined spot and then exit. Moreover, the action rhymes are not met by equivalent dramatic moves, e.g. "Let us hurry". Pupils do not "hurry" nor are they seen to go anywhere.	Drama is a chance for pupils to move freely around the room. Spontaneous teaching is just as likely to achieve results as set plans.
5. Teacher J stands in the centre of the acting area and shouts to small groups of characters to begin acting when it is their turn. The only actors to move are the 'elves' who circulate around the other static pupils on stage.	Most effective teaching is not done'out-front'.

Teacher Behaviour	Teacher Belief
6. The teacher comes to the observer and says that the narrators were chosen for "their good memories and clear voices". Thus in order to take part pupils require these attributes outlined by J.	Competition between pupils leads to higher standards of work. It is unfair to less able pupils to be creative.
7. It is observable that pupils not in the play are playing games on a piece of ground close to the acting area. Some of these pupils are shouting to each other.	
8. The teacher shouts above the noise of the 'audience' to tell three boy actors to: "Remember the audience are at the front of you; they can't see you if you have your backs to them. Slow your voice down and project it. ... Throw your voice to hit the back of the stage". It is observed that there is no "back of the stage", the action is here outside and there is a strong breeze blowing making any kind of voice projection very difficult.	Teachers should not ensure that pupils are kept quiet. Children prefer to be told what to do rather than use their initiative.
9. Now the noise made by non-actors has increased. The teacher ignores this sound and continues to direct specific parts of the play where there is action.	
10. After fifteen more minutes of exit and entrance practice, the teacher announces to all pupils that the rehearsal is at an end. The teacher tells the observer that only half the play was rehearsed and the second half would be done on the following day.	
11. Only one third of J's class were seen to take part in the play. The remainder of pupils spent their time playing on the grass.	
12. Back inside the classroom the teacher tells all pupils to get out their 'project' books; this they do.	

3.2.2 Consistency of A and J and empathy of pupils

Teacher J appears to possess none of the belief-behaviour characteristics associated with significant pupil gains on empathy. In contrast teacher A exhibits four combinations of belief and behaviour related to significant pupil gains on empathy. These were beliefs and behaviour consistent with: low or indirect teacher direction; positive expectations for the creative abilities of less able pupils; an absence of pupil competition; and, the employment of spontaneous teaching strategies. Moreover, teacher J was inconsistent on seven out of nine observation criteria.

An examination is now made of the general classroom interaction of teachers A and J with a view to finding other relevant differences of behaviour between highest and lowest achievers on pupil empathy.

3.3 General classroom interaction of A and J

Attention is now given to a comparison of teachers A and J on aspects of classroom interaction, namely, teacher warmth, teacher target and person talking.

Table 11.10

Comparison of Teachers A and J: teacher warmth recorded during a random fifty minute period

Teacher Warmth	Teacher A	Teacher J
Warm	48%	42%
Neutral	4%	28%
Cold	0%	0%
Listening	48%	14%
No contact	0%	16%
Total	100%	100%

3.3.1 Teacher warmth

It is seen in Table 11.10 that there are few differences between teachers A and J on the number of warm teacher contacts with pupils. However, it is noted that teacher J elicits more neutral contacts than A. Moreover, teacher A spends more time listening to pupils than teacher J.

Table 11.11

Comparison of Teachers A and J: teacher attention given to pupils during a random fifty minute period

Target of Teacher Attention	Teacher A	Teacher J
Individual pupil	76%	56%
Group/whole class	24%	28%
No target	0%	16%
Total	100%	100%

3.3.2 Teacher target

Table 11.11 shows that teacher A spent slightly more time than J on addressing individual pupils. Teachers A and J gave equal attention to pupil groups. Once more it is noticeable that teacher J spent far more time than teacher A without any pupil-teacher contact, i.e. silence in the classroom.

Table 11.12

Comparison of teachers A and J: teacher-pupil dialogue recorded during a random fifty minute period

Person Talking	Teacher A	Teacher J
Teacher	42%	60%
Children	42%	18%
Teacher and Children	16%	6%
Silence	0%	16%
Total	100%	100%

3.3.3 Person talking

Inspection of Table 11.12 suggests that teacher J spent more time talking than A. In the classroom of teacher A pupils were seen to spend slightly more time talking than A did herself. Moreover, teacher J encouraged more pupil silence than A.

3.4 A summary

It may be observed that there were several differences between the characteristics of teachers A and J which might well serve to influence pupil gains on empathy.

First of all, teacher J possessed no dispositions or belief-behaviour characteristics found to be associated with significant gains on pupil empathy. Further, J was inconsistent on seven out of nine observations. Teacher J used theatre with his class - an option which has been associated with a lack of significant pupil gains on all pupil outcomes.

In terms of general classroom observation, J, like A, elicited a high degree of teacher warmth, but in the case of J this was also accompanied by long periods of pupil silence.

If we look to the classroom experiences afforded to the pupils of J, it is noted that only one third of the class was allowed to participate in drama. Thus, regardless of J's drama aims only an elite group of pupils were able to gain from the activity. Thus, opportunities for pupils to view life from another's vantage point via dramatic role would appear to have been somewhat limited for some pupils and totally impossible for others.

The characteristics of teacher A have been outlined at length in Section 2 of this chapter. It is sufficient to

note that A possessed all the belief, behaviour and drama characteristics associated with significant pupil gains on empathy. This includes the opportunities afforded by A for pupils to work within guided social groups. Finally, a comparison is made of characteristics possessed by teachers promoting the highest or lowest degree of pupil gains on academic self-image.

4. A COMPARISON OF TEACHERS A AND P: PROMOTERS OF HIGHEST VERSUS LOWEST PUPIL GAINS ON ACADEMIC SELF-IMAGE

Inspection of Table 11.13 shows that teachers A and P have promoted highest and lowest pupil gains respectively on academic self-image.

Descriptions of the separate drama choices, beliefs, behaviour, and belief-behaviour consistency of teachers A and P have been given elsewhere in this chapter.* Thus, it remains to locate differences between the characteristics of teachers A and P which might render some account of highest and lowest pupil gains respectively on academic self-image. A start is made with an examination of teacher beliefs.

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* See this chapter, Sections 1, 2 and 3.

Table 11.13

Pupil gains and losses of the teacher sub-sample on pretest and posttest measures of academic self-image (n=16)

Case*	n of Pupils	TIME A M	TIME A s	TIME B M	TIME B s	Diff.	p.
+A	27	10.96	3.14	12.25	3.09	+1.29	.003
B	30	10.90	3.67	11.23	2.81	+0.33	.411
C	24	11.25	3.72	11.29	4.50	+0.04	.935
D	26	10.84	4.29	11.46	4.20	+0.62	.096
E	30	11.23	3.79	11.83	3.58	+0.60	.158
F	18	9.38	3.79	9.44	4.21	+0.06	.915
G	14	10.92	2.30	10.00	2.77	-0.92	.177
H	23	10.13	3.10	10.78	3.64	+0.65	.079
I	23	11.65	3.36	11.30	2.93	-0.35	.458
J	23	11.34	3.24	10.60	3.18	-0.74	.098
K	22	13.09	3.42	13.68	3.30	+0.59	.238
L	21	11.14	2.92	10.57	3.47	-0.57	.292
M	22	9.86	3.74	9.95	3.48	+0.09	.859
N	31	12.90	3.60	13.19	4.13	+0.29	.448
O	16	11.81	2.71	11.43	3.11	-0.38	.414
-P	20	10.45	3.59	9.40	3.66	-1.05	.031
Total	370	11.17	3.54	11.28	3.68	+0.11	.310

\+ = highest gain
\- = greatest loss
* Note: Case = Teacher in sub-sample

4.1 The beliefs of A and P

Teachers A and P only differ on eight out of forty-three belief items on the Teacher Opinionnaire.

P believed that the majority of pupil work should be teacher directed. Allied to this view was the notion that pupils prefer to be directed rather than use their own initiative. In contrast, A held that most pupil learning should not be teacher directed and that pupils prefer to exercise autonomy rather than be given instruction by the teacher.

Teachers A and P disagreed on other views about pupils. P believed that pupil ideas should always be tolerated even if they conflict with her own. She also believed that, on the whole, pupils tend to behave well when confronted by new learning situations. On the other hand, teacher A did not think that all pupil ideas should be tolerated nor that pupils behave in a positive manner when confronted by novel learning contexts.

Teacher P also believed that pupils require the extrinsic motivation of competition if learning is to be successful. P liked to foster a competitive classroom ethos. A was of the opinion that competition between pupils does not lead to higher standards of work, nor was she willing to encourage a competitive atmosphere in her classroom. Elsewhere, A did not like to keep to her teaching timetable, but P believed that adherence to a timetable would ensure that all the work gets done.

Moreover, A did not believe that classroom furniture should be rearranged regularly to meet changing needs, yet teacher P did hold this belief.

An examination of group findings in Chapter Nine showed that no teacher beliefs were associated with pupil gains on academic self-image. Thus, it was not possible to locate which beliefs possessed by A and P were related to pupil gains on this outcome. Nevertheless, these respective beliefs ought to be borne in mind when we come to analyse the behaviour consistency of teachers A and P and subsequent effects upon pupil outcomes.

4.2 The belief-behaviour consistency of A and P

It is seen that teacher A believed in, and was doing, dramatic play with her class. However, even though P believed that she too was operating dramatic play, it was observed that drama exercise was being done instead. So, although P believed that pupils were being given opportunities to invent their own dramatic work, this was not the case.

Teacher P exhibited other inconsistencies between professed beliefs and observed behaviour. P believed in, but did not act in accord with: low teacher direction; the use of pupil ideas; low teacher centredness; indirect pupil control; positive expectataions for less able pupils;

teacher flexibility; and, pupil mobility in the classroom.

In Section 1 of this chapter it has been observed that P felt unable to do the amount of drama she would ideally have wished because of held beliefs about pupil behaviour. There was no reason to believe that P's dispositions towards pupils in drama would be confined to that context. It may well be that the observed inconsistencies between the beliefs and behaviour of P were due, in no small measure, to P's overarching beliefs about pupils. Although P's belief about pupils per se may have been generally positive, beliefs about one or more children in her own class might serve to inhibit intended teacher behaviour.

Teacher P was consistent to the extent that she believed in, and made use of, pupil competition in the classroom. Furthermore, P believed in, and encouraged, pupil dependence. None of the nine belief-behaviour elements possessed by P was associated with significant pupil gains on academic self-image.

When we look at A, it is noted that she possessed all nine belief-behaviour elements associated with significant pupil growth on academic self-image. That is, she believed, and acted in accord with: low teacher direction; the use of pupil ideas; exercise of pupil autonomy; low teacher centredness; indirect pupil control; positive expectations

for less able pupils; an absence of pupil competition; teacher flexibility; and, pupil mobility in the classroom.

Attention is now given to a comparison of teacher A and P on aspects of general classroom interaction.

4.3 General classroom interaction of A and P

Teachers A and P were compared on three elements of teacher pupil interaction, i.e. teacher warmth, teacher target and dialogue dominance. A definition of these terms is given in Chapter Five (Section 3.1).

Table 11.14

Comparison of teachers A and P: teacher warmth recorded during a random fifty minute period

Teacher Warmth	Teacher A	Teacher P
Warm	48%	22%
Neutral	4%	38%
Cold	0%	4%
Listening	48%	34%
No contact	0%	2%
Total	100%	100%

4.3.1 Teacher warmth

As Table 11.14 shows, teacher A was seen to initiate twice as many warm contacts with her pupils than teacher P. Moreover, teacher P elicited a greater number of neutral contacts than A.

Only teacher P exhibited cold contacts with pupils.

Table 11.15

Comparison of teachers A and P: teacher attention given to pupils during a random fifty minute period

Target of Teacher Attention	Teacher A	Teacher P
Individual pupil	76%	42%
Group/whole class	24%	24%
No target	0%	34%
Total	100%	100%

4.3.2 Teacher target

In Table 11.15 teacher A spent more time talking with individual pupils than teacher P. Both teachers spent equal time on communicating with pupil groups or the whole class. Teacher P spent more time than A without any covert contact with pupils in the classroom.

Table 11.16

Comparison of teachers A and P: teacher-pupil dialogue recorded during a random fifty minute period

Person Talking	Teacher A	Teacher P
Teacher	42%	46%
Children	42%	6%
Teacher and Children	16%	14%
Silence	0%	34%
Total	100%	100%

4.3.3 Person talking

It can be observed in Table 11.16 that A and P spent approximately equal amounts of time talking to the pupils in their respective classes. However, it was noted that pupils in A's class were allowed greater freedom to talk, during these observation periods, than the pupils of teacher P. Further, teacher P encouraged a greater degree of pupil silence than teacher A.

4.4 A summary

Unlike teacher P, A possessed all of the nine characteristics found to be associated with significant

pupil gains on academic self-image. Furthermore, teacher A was consistent on all belief-behaviour elements, but P was not. Added to this observation was that A also chose to operate dramatic play which was deemed to be a more viable alternative than drama exercise (used by P) in promoting significant pupil gains on academic self-image.

When we examine general classroom interaction, it is observed that A elicited greater teacher warmth, gave more attention to individual pupils, and spent less time promoting pupil silence than teacher P.

5. CHARACTERISTICS OF TEACHERS ASSOCIATED WITH HIGHEST PUPIL ACHIEVEMENT

Teachers A and D were responsible for promoting the highest degree of pupil gain on outcomes. A produced significant pupil gains on verbal creativity, empathy and academic self-image. D promoted the highest degree of pupil gain on figural (non-verbal) creativity.

Both A and D believed in, and used, dramatic play with their respective pupils. This drama option was found to be associated with significant pupil gains on verbal and figural creativity, empathy and academic self-image, i.e. those outcomes upon which the pupils of A and D excelled.

Teachers A and D also shared a number of belief-behaviour elements associated with significant pupil gains

on outcomes. These were beliefs and actions consistent with: the use of pupil ideas; low or indirect pupil control; positive expectations for less able pupils; an absence of pupil competition; and, pupil mobility in the classroom. It was also noted that A (highest achiever on three pupil outcomes) possessed other belief-behaviour attributes associated with significant pupil gains. These were beliefs and actions consistent with low teacher direction, pupil autonomy, low teacher centredness and teacher flexiblity. These latter characteristics were related to significant pupil gains on verbal creativity, empathy and academic self-image - where teacher D failed to make gains. Even though teacher D did not have these 'extra' characteristics possessed by A, it is notable that both teachers were highly consistent regarding held beliefs and observed behaviour; A was consistent on all nine observational criteria and D was consistent on seven of them.

In respect of general classroom interaction, teachers A and D: elicited more warm teacher contacts than neutral or cold; gave more attention to individual pupils than the whole class; and, allowed equal teacher-pupil dialogue in their classrooms.

6. CHARACTERISTICS OF TEACHERS ASSOCIATED WITH LOWEST PUPIL ACHIEVEMENT

Teachers J, M and P were responsible for promoting significant pupil losses on empathy, verbal creativity and figural creativity and academic self-image respectively.

Teacher J used theatre which was associated with lack of gain on all pupil outcomes. Teachers M and P both believed that they were doing dramatic play, but were doing drama exercise instead which was related to significant losses on pupil outcomes.

Only J had a belief-behaviour attribute which was related to significant pupil gain. This was a belief in, and action consistent with, low pupil control. However, teacher J, like M and P, was inconsistent on most other observational criteria.

All three teachers were only consistent on two belief-behaviour characteristics each. Teacher J believed in high teacher direction and the need for pupil dependence, and acted accordingly. M's beliefs and actions were in accord with high pupil control and the need for pupil dependence. P's beliefs and behaviour were consistent with the use of pupil competition and the need for pupil dependence. Thus, all three low producing teachers believed in, and encouraged, pupil dependence. With the exception of J's belief-behaviour characteristic relating to pupil control, all other attributes of low achievers were associated with significant loss or lack of change on educational outcomes.

When examination was made of the general classroom interaction of lowest achieving teachers, it was observed that all three: elicited a large number of neutral contacts with pupils; spent more time communicating with individual pupils rather than the whole class; and, tended to dominate the dialogue between themselves and pupils. It is also pertinent that only lowest achieving teachers exhibited cold contacts with pupils. Moreover, they spent more time than highest producing teachers on the promotion of pupil silence in class.

It is observable that most actions of lowest achieving teachers were consonant with behaviour one might have expected from persons with closed belief systems (Rokeach, 1960). If we examine the behaviour of lowest achieving teachers in relation to the closed belief characteristics of 'System B' persons, theorised in Table 3.1, there is an apparent association between them. This is shown in Table 11.17.

Table 11.17

A comparison of highest and lowest achieving teachers in respect of open (system 'A') and closed (system 'B') belief systems

Belief of System 'A' (Open)	Behaviour of Highest Achievers	Belief of System 'B' (Closed)	Behaviour of Lowest Achievers
1. Authority not absolute	Pupils direct own work	Authority is absolute	Teacher directs all drama work
Prefers low control	Indirect pupil control	Prefers high control	Indirect pupil control
2. Conformity low	Allowance of unusual pupil ideas and action	High conformity	Teacher ideas only
3. Cognitively flexible	Spontaneous teaching	Cognitively rigid	Strict adherence to set plans
4. Tender-minded personality	Allowance for pupil expression	Toughminded personality	No allowance for pupil expression
5. Open to change	Allowance for pupil spontaneity	Closed to change	Pupils kept to set plans
6. Imagination encouraged	All pupils to use imagination	Imagination discouraged	Selected pupils to follow teacher ideas
7. Teacher warmth high	Teacher warmth high	Teacher warmth low	Teacher warmth low
8 View of pupil as autonomous	Pupil autonomy exercised in drama	Pupil as a dependent being	Pupil as a dependent in drama

One presumes that both highest and lowest achieving teachers had a need to meet the perceived demands and responsibilities associated with the role of teacher. The way(s) in which teachers come to terms with role demands is likely to determine their subsequent classroom behaviour. It may be, as Rokeach (1960) suggests, that 'how' people hold their beliefs, has more consequences for action than 'what' they believe. We know that high and low achievers held a great many beliefs in common, but it was also observed that they differed on 'how' they put their beliefs into practice.

For lowest achieving teachers, it may be that they already had relatively 'closed' belief systems on their entry into the teaching profession, but agreed with other colleagues on the consensual view of the teacher's role. However, the need for lowest achieving teachers to survive by reducing classroom-based anxieties, may serve to produce behaviour consistent with closed belief systems. Whether or not lowest achieving teachers actually do possess closed belief systems, or just act as if they do, is seen to hold consequences for pupil outcomes, i.e., inferior pupil gains.

It may be seen that the drama choices, beliefs and behaviour of highest and lowest achieving teachers are apparently underpinned by their respective open-closed belief systems. Table 11.17 shows that highest achieving

teachers are characterised by relatively open beliefs-actions while lowest achievers are seen to behave as if they are adhering to closed belief systems.

Thus a basic influence on the optimisation of pupil gains on educational outcomes would appear to be the manner in which teachers hold their beliefs - as exemplified by this comparison of highest and lowest achieving teachers.

CHAPTER TWELVE

SUMMARY OF THE MAIN FINDINGS AND SOME RECOMMENDATIONS

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SUMMARY OF THE MAIN FINDINGS AND SOME RECOMMENDATIONS

INTRODUCTION

This final chapter is divided into two parts. Part One summarises the main findings in relation to the somewhat evolutionary nature of the work. Part Two consists of recommendations based on views both from within and beyond study findings.

1. A SUMMARY OF THE PRESENT FINDINGS

Talks with many different primary teachers about what drama 'is' and how it might best be used to meet declared ends, revealed that choice of drama type was governed by teacher beliefs. When asked about drama, teachers tended to reply in terms of beliefs about their own role, the role of pupils, notions of learning, and colleague supportiveness. Teacher beliefs about drama and teaching provided the rationale for a data base for enquiry. Talks with teachers about the nature of their role and its likely influence on drama use prompted a need to ascertain the kind of beliefs climate in which drama was deemed to operate. It was thought that teachers with relatively open belief systems were likely to view their role and behave in ways different from teachers whose beliefs were predominantly closed. The

Teacher Opinionnaire was devised. Its main purpose was to locate the nature of the Teacher Belief Climate in which drama was deemed to operate. It also contained an invitation for teachers to indicate the kind of drama they do/would like to do with pupils. There was a need to know what degree of choice teachers believed they had in drama. The Teacher Opinionnaire was administered to 235 full time primary teachers. Results of the Teacher Opinionnaire proved surprising.

> Rather than being differentiated on their open-closed belief systems, teachers exhibited a high level of consensus of opinion on 75% of all belief items. Results suggested that teachers held a common view of their role in the classroom.

This consensus of opinion appeared to overarch the open-closed nature of individual teacher belief systems. It was also noted that views about the benefits of drama attracted high teacher consensus.

On the face of it beliefs about teaching and drama appeared to be highly compatible so that the likelihood of drama being accepted in schools was greatly increased. This observed consensus of opinion did not include the kind of drama teachers chose to use in order to meet their beliefs.

> Although teachers agreed on the benefits of drama, they were in essence referring to potentially very different means of achieving their desired ends.

Examination of actual versus ideal drama choices showed that many teachers were doing, or wanted to do, either child invented plays (dramatic play) or theatre with their pupils.

Given claims by teacher and protagonists alike, there was a need to find out how viable these particular options (dramatic play and theatre) were in achieving intended pupil outcomes. A sub-sample of teachers (n=17) was chosen in order to investigate the viability of these selected drama choices. It was necessary to determine the drama aims of the sub-sample of teachers. This was done during teacher interviews.

> Although teachers professed to be using two very different kinds of drama, it was found that they shared common drama aims, all of which related to the personal development of pupils.

Even when the sub-sample of teachers stated that they were doing a particular kind of drama this was no guarantee that it was the case. Thus it was decided that teachers would be categorised according to the kind of drama they were seen doing. The Drama Inventory was used to check on the fidelity of teacher belief-behaviour in the classroom.

> Observation of the sub-sample of teachers revealed that four out of seventeen teachers were not using dramatic play as professed. In fact they were using drama exercise. One teacher was not doing any kind of drama and for research purposes was abandoned.

The pupils of the remaining 16 teachers were then compared on indices (pretest-posttest) derived from the stated drama aims of the sub-sample of teachers.

> It was found that teachers who employed dramatic play promoted significant pupil gains on four out of five educational outcomes while teachers using either drama exercise or theatre produced no change or significant losses on outcomes. No drama group promoted significant changes of self-esteem.

Because of the observed discrepancy between intended and actual drama choices of the teacher sub-sample, it was decided that the belief-behaviour consistency of teachers should be considered when pupil outcomes were examined.

> Particular combinations of teacher beliefs and behaviour were seen to be associated with pupil gains and losses on educational outcomes. Those combinations associated with significant gains on pupil outcomes encompassed allowances for pupils to direct their own work; the use of pupil ideas, the teacher's use of spontaneity; an absence of pupil competition; and positive beliefs held for the creative potential of less able pupils. Moreover, belief-behaviour consistency was seen to be more important to the success of pupil outcomes when using one kind of drama and not another.

Finally, examination was made of the drama choices and belief behaviour characteristics of the highest and lowest achieving teachers in order to gain further perspective on those combinations of teacher elements likely to promote pupil success on educational outcomes.

> Teachers who produced the highest pupil gains on educational outcomes were seen to differ from lowest producing teachers in terms of drama choices and belief-behaviour consistency. It was observed further that highest achieving teachers appeared to possess more open belief systems than their lowest achieving colleagues.

The profile characteristics of highest and lowest achieving teachers appeared to reflect group findings in respect of belief, behaviour and drama choices associated with relative pupil success on outcomes.

Overall, optimum educational outcomes were achieved by teachers with relatively open belief systems who used dramatic play, possessed high teacher warmth and who were consistent between held beliefs and observed behaviour. Numerous drama theorists would be very quick to observe that the findings of the present study are consonant with their own views regarding the implicit antecedents of 'effective' drama use. However it is noticeable that teachers did not always find it possible to put their beliefs into practice.

2. RECOMMENDATIONS

2.1 From within the present research

Respondents (n=235) to the Teacher Opinionnaire were most accepting of drama use, but were divided over the kind of drama best suited to fulfil their educational purposes. Moreover, many teachers did not appear to choose drama

options consistent with their beliefs about drama or teaching. It was further shown that teachers of theatre and drama exercise had chosen drama options which were inconsistent with their aims and produced unintended outcomes. Common to these findings was the evident inability of some teachers to know which kinds of drama worked with what results. There was no reason to believe that teachers of theatre and drama exercise were not genuine in their attempts to make their option 'work'.

There is a clear need for teachers to be able to make explicit their drama purposes, select appropriate drama strategies and evaluate pupil changes (if any) when drama has been used. This 'drama effectiveness' may possibly be achieved in a number of ways. In establishments aimed at developing and training teachers, there is a need for guidance in respect of choosing those kinds of drama appropriate to specific educational purposes. There is also a need for teacher trainees to experience drama at their own level so that beliefs about the medium and its limitations might be put to the test. In order that work at a personal level is relevant to work with pupils, both should be done together under the guidance of an experienced drama supervisor. Trainee teachers also require exposure to a variety of drama strategies from which choices may be made. Above all, it is recommended that teacher trainees be given advice and practical experience in formulating relevant

aims, planning and executing a variety of drama strategies, and evaluating work with educational criteria in mind. Highest achieving teachers were seen to plan and operate drama with specific groups/individual pupils in mind rather than aiming to fulfil the educational needs of 'ideal' pupil models.

Within the context of schools, these same recommendations can be carried out in teacher centres, at in-service workshops or at the teacher's own school. Added to this an advisor would help teachers clarify their drama aims, put their beliefs into practice and evaluate work according to predetermined educational criteria - rather than personal prejudice.

Teachers who used dramatic play, but who 'abdicated' responsibility for guiding pupils in their endeavour, were seen to produce no significance gains on outcomes. As valid as one's beliefs may be about the abilities of pupils to create their own work without any help whatsoever, the results of the present study show that leaving pupils to their own devices is no guarantee of success. Advisors may demonstrate various drama strategies for teachers, but it is recommended that, ultimately, the responsibility for drama doing is left in the hands of the teacher.

It has also been seen that the majority of pupil gains have been achieved by teachers who believed in, and made use of, pupil ideas. It is far too easy for in-service drama

workshops to provide teacher participants with nothing more than a set of resources, rather than promoting means by which pupil ideas might be encouraged. A number of teachers from the drama exercise group stated that they had been given, in drama workshops, ideas that had little potential for development. It is suggested that advisors and drama workshop organisers provide the structural means by which ideas, aims, methods and evaluation of work might be conceived by teachers in relation to the educational development of pupils in their own classrooms.

The present research was begun at a time when a set of 'Drama Guidelines' was being given to teachers in various Australian states with the intention that drama should be done in the way(s) prescribed. Dramatic play may be conceptually close to the kind(s) of drama being promoted in the guidelines. However, present findings do not support the view that guidelines in schools will 'automatically' promote pupil gains. Unless teachers possess particular belief-behaviour combinations then pupil gains via dramatic play are likely to be minimised. It may be suggested that guidelines in themselves, however well intentioned, may be insufficient guarantee of teacher use or pupil success. These points are particularly borne out in the light of knowledge about teacher belief systems. The overall climate of opinion was seen to be 'pragmatic' in nature while drama literature tends to be child-centred in its approach. The

major difference is that pragmatic teachers were seen to be content-orientated - possibly to the exclusion of demands made by suggested drama guidelines. Pragmatic teachers may feel that pupils are given too much 'precious' time to use their own ideas.

The very act of following drama guidelines may invite teachers to take a more central part in the drama than would be recommended by the present results. Drama exercise teachers who followed set plans and who excluded pupil inventiveness were seen to generate significant pupil losses on creativity. What is needed is not simply a unidimensional set of guidelines but a number of alternatives which teachers may experience themselves in practice, and from which appropriate choices may be made.

The scope of the present research has only allowed for three options to be tested with a small sample of teachers. Clearly, if teachers are to be assisted in their choice of drama, and achieve their intended outcomes, then other drama options need to be scrutinised.

2.2 Beyond the present research

Given the observed influence of teacher belief-behaviour consistency on drama in schools, there is a desire to investigate the effects of these fundamental influences on other aspects of the curriculum. For instance, how important is it to the academic success of pupils that

teachers be consistent between their beliefs and actions? It may be that research could be carried out to ascertain the viability of teacher belief-behaviour consistency as an index of 'teacher effectiveness' - indicated by present findings and the work of Combs (1978) and others.

There is a clear need to probe further into possible relationships between the open-closed belief systems of teachers and pupil success on a wide variety of educational outcomes.

In respect of drama research, there are many claims which remain untested. Because of the scope of the present work, it was not possible to follow a number of apparent fertile leads. For instance, it would have been interesting to compare the relative educational gains of pupils guided by teachers who could or could not pursue their ideal drama option. More fundamental is the desire to locate, and find ways of removing, those particular variables which prevented teachers from using their preferred option.

Another example of possible research also involves notions of drama choice. Is one kind of drama more effective than another in the stimulation of other aspects of the curriculum? Although the present research sample almost uniformly agreed on the value of drama as a stimulus for other curriculum aspects, no evidence of this was witnessed. If claims are made about the value of drama as an integrating stimulus, then these require testing in the

light of pupil outcomes. Claims about the use of drama as a cognitive stimulus for pupils also remain untested. Since none of the teacher sample were aiming to develop the cognitive abilities of pupils then the notion could not be investigated. These and other drama claims are likely to remain unresolved until such time as more empirical work in the area is attempted.

It is hoped that the present work, although exploratory in nature, has provided some impetus towards the use of both quantitative and qualitative approaches in the investigation of research problems in the drama area. The work of past researchers has often been restricted to the use of qualitative data only, regardless of the research problem at hand. Given the process of turning a highly subjective area of research into a productive data base, information has been gathered from three main fundamental sources - teacher beliefs, teacher-pupil behaviour and pupil outcomes. Because drama research has been scant, these three sources of data provided a basic starting point for the school-based investigation.

During the course of the investigation a number of subtle relationships may have been overlooked in the desire

to examine the fundamental influences named overleaf. Finally, the present research process has involved the construction of a number of instruments specific to the tasks in hand. Beyond the value of the present findings, the invention of these measures proved to be a valuable exercise in itself, and hopefully will prove to be of worth to other workers.

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APPENDICES

A note on the content of the Appendices

Throughout the length of the study a great deal of data has been generated in respect of teacher beliefs, teacher and pupil behaviour and the educational outcomes of pupils. Owing to the large size of the data base, it has only been possible to include in the Appendices those essential items linked directly to the main text which lent themselves readily to concise expression. As a consequence, much of the idiosyncratic data (informal talks with teachers and structured interviews) and many tables have had to be kept and stored separate from the main text and Appendices. However, all instruments used in the present research have been included.

APPENDIX 1

CHECKLIST OF INFLUENCES ON DRAMA IN SCHOOLS

APPENDIX 1

CHECKLIST OF INFLUENCES ON DRAMA IN SCHOOLS

INFLUENCE

1. Doing drama fits into the teacher's picture of role.
2. The teacher's ego is enhanced by teaching drama.
3. The teacher is successful in doing drama.
4. The teacher believes drama to be a noisy activity.
5. The teacher is aware of the existence of drama.
6. The teacher is trained to do drama.
7. Drama has perceived value.
8. Drama is positioned within the cognitive area.
9. Drama is positioned within the affective area.
10. Drama is used to stimulate other activities.
11. The teacher sees drama in terms of performance.
12. The teacher sees drama in terms of personal development.
13. The teacher is able to use drama.
14. The teacher believes s/he has all round teaching ability.
15. The teacher is confident.
16. The teacher is able to work as part of a team.
17. The teacher is capable of working in isolation.

18. The teacher is able to wait for success.
19. The teacher has sufficient perseverance.
20. The teacher has a positive self-concept.
21. The teacher is able to set long/short term goals.
22. There is appropriate room to do drama.
23. The room is not cluttered with furniture.
24. Child size versus room size.
25. Not too many children in the class.
26. The teacher has access to needed resources.
27. Other significant people are aware of the value of drama.
28. Other people recognise the teacher's ability to teach drama.
29. The children perceive the teacher's ability to teach drama.
30. The school is in agreement with the use of drama.
31. Other people use drama.
32. Pupils are not seen to inhibit the use of drama.
33. The teacher is given in-service opportunities.
34. The teacher's career prospects are enhanced.
35. The children can do drama.
36. The children are seen to benefit from the drama work.

APPENDIX 2

PILOT OPINIONNAIRE

TEACHER OPINIONNAIRE

PILOT

The aim of this opinionnaire is to survey some of the beliefs which teachers hold concerning the role of the teacher in general and the use of classroom drama as an educational strategy. The purpose is to explore the uses and limitations of drama within the school.

NOTES:
This opinionnaire consists of three sections. Please read the instructions to each section before completing it. Do your best to respond frankly to the enclosed statements. Please complete statements relating to classroom drama even if you do not teach it.

There are no 'correct' or 'incorrect' responses. Anonymity is assured.

Name, initials or identification mark:

Sex:

Age: 20-25 years ( )
26-30 years ( )
31-35 years ( )
36-40 years ( )
41-45 years ( )
46+ years ( )

Place an 'X' in the appropriate space to indicate your age.

Number of years teaching (including this year): _____

Initial teacher training: 2 years ( ) 3 years ( ) 4 years ( )
Any additional training (e.g. conversion courses) ...
Type of Training: Infant ( ) Secondary ( )
Other ( ) (please specify) ...

Present class or grade:

Name of present school:

GENERAL INSTRUCTIONS: Please read each statement and place a circle around the number which ON THE WHOLE represents your views IN MOST CASES.

1 = I strongly agree
2 = I agree
3 = I cannot say
4 = I disagree
5 = I strongly disagree

SECTION ONE

I like ...

1. Having children come to me with their personal problems .. 1 2 3 4 5
2. Competing against others for a prize or goal 1 2 3 4 5
3. Planning ahead so that I know every step of a lesson before I reach it 1 2 3 4 5
4. Keeping my failures and mistakes to myself 1 2 3 4 5
5. Having a special place for everything and seeing that everything is in its place 1 2 3 4 5
6. Being more of a director than a guide when assisting children towards educational goals 1 2 3 4 5
7. Following my timetable faithfully so that all the work gets done 1 2 3 4 5
8. Being quite changeable in my likes and dislikes 1 2 3 4 5
9. Postponing creative work if it is likely to conflict with teaching the basics 1 2 3 4 5
10. Following closely any directions given by the Principal/ Inspector to avoid arguments 1 2 3 4 5
11. Having people rely upon me for ideas and opinions 1 2 3 4 5
12. Maintaining a constant air of authority to remind children of my role 1 2 3 4 5

SECTION TWO: (Please continue to circle numbers as above)

I believe that ...

13. Teachers should have a set target of work which they strive to achieve in a year 1 2 3 4 5
14. Few children can work on their own without continuous instructions 1 2 3 4 5
15. The teacher's main purpose is to direct children towards academic excellence 1 2 3 4 5

16. A child's ideas should be tolerated even if they conflict with those of the teacher 1 2 3 4 5
17. Teachers should be formal in their dealings with children: otherwise children will take advantage of them 1 2 3 4 5
18. In class, teachers need to sit brighter children together and duller children together 1 2 3 4 5
19. Few children can work on their own without being distracted 1 2 3 4 5
20. It would be very difficult to motivate children to learn without the use of grades, marks or stars 1 2 3 4 5
21. On the whole children behave very well when faced with novel learning situations 1 2 3 4 5
22. Teachers should make sure that all pupils meet specific work targets 1 2 3 4 5
23. Children should spend most of their time in class sat down to avoid disturbing others 1 2 3 4 5
24. Teachers should direct all learning activities: they know more than the child 1 2 3 4 5
25. Teachers need to exchange ideas and methods as much as possible to increase their versatility 1 2 3 4 5
26. It is no good asking less able children to be creative: they tend to lack imagination.. .. .. 1 2 3 4 5
27. Frequent testing and examinations encourage children to strive harder towards academic excellence 1 2 3 4 5
28. Teachers should ensure that their classrooms are kept as quiet as possible so that colleagues are not unduly disturbed .. 1 2 3 4 5
29. Frequent competition between children leads to higher standards of work 1 2 3 4 5
30. It is necessary for teachers to turn a blind eye to infringements of school rules at times 1 2 3 4 5
31. Spontaneous teaching is just as likely to produce desired results as set lesson plans 1 2 3 4 5
32. Children prefer set daily routines and do not welcome changes 1 2 3 4 5
33. Often the best discipline is that which the child imposes upon himself 1 2 3 4 5
34. Children are likely to respond negatively towards any new variation in teacher behaviour 1 2 3 4 5

35. The sole purpose of the teacher should be to encourage children towards academic excellence 1 2 3 4 5

SECTION THREE: Beliefs about classroom drama (i.e. group play making, improvisation, mimed plays, role plays, acted stories, performed plays etc...)

Understandably there are persons who have not experienced classroom drama activities, nevertheless, YOUR BELIEFS ARE PARTICULARLY WELCOME AND VALID. Please continue to indicate your opinion by circling the appropriate numbers in response to the statements below:

Classroom drama is ...

36. Something that has clear educational purpose 1 2 3 4 5
37. An excuse for children to misbehave 1 2 3 4 5
38. To be avoided due to problems of evaluation 1 2 3 4 5
39. A good way to stimulate other aspects of the curriculum .. 1 2 3 4 5
40. Something that is likely to be labelled a 'time waster' by parents 1 2 3 4 5
41. Only successful with brighter children 1 2 3 4 5
42. A welcome opportunity for children to express their personal values 1 2 3 4 5
43. A valuable time for getting to know children better 1 2 3 4 5
44. To be avoided due to lack of expertise 1 2 3 4 5
45. Too inhibiting to try with older children 1 2 3 4 5
46. Something that lacks progression 1 2 3 4 5
47. A desirable opportunity for children to leave their seats. 1 2 3 4 5
48. A noisy activity likely to disturb others 1 2 3 4 5
49. Only an advantage for talented child actors 1 2 3 4 5
50. To be avoided due to its apparent lack of subject content. 1 2 3 4 5
51. A valuable problem-solving activity 1 2 3 4 5
52. Preferably left to those teachers who can act and direct . 1 2 3 4 5

53. Which of the following TYPES of drama do you teach/ would you like to teach?

a. Theatre skills/theatre games 1 2 3 4 5

b. Teacher directed plays before an audience 1 2 3 4 5

c. Teacher directed role play/directed mime 1 2 3 4 5

d. Drama Games 1 2 3 4 5

e. Child invented plays, mimes or improvisations 1 2 3 4 5

f. Others (please specify) 1 2 3 4 5

g. I would not wish to teach drama 1 2 3 4 5

54. Which of the following MOST APTLY describes the way you ORGANISE or would WISH TO ORGANISE your classroom drama? Place 'X's in the appropriate spaces provided:

a. Drama done by children, teacher only helps where necessary ( )

b. Drama by children, closely directed by teacher .. .. ( )

c. Combined effort in equal partnership .. .. ( )

d. Set drama directed by teacher .. .. ( )

e. Other (please specify) .....

f. No drama at all .. .. ( )

55. How often do you teach drama/would like to teach drama?

Once a day .. .. ( )

Once a week .. .. ( )

Once a fortnight .. .. ( )

Once a month .. .. ( )

Once a year as in a school play .. .. ( )

Never .. .. ( )

MANY THANKS FOR YOUR VALUABLE COOPERATION WITH THIS OPINIONNAIRE

APPENDIX 3

TEACHER OPINIONNAIRE

TEACHER OPINIONNAIRE

The aim of this opinionnaire is to survey some of the beliefs which teachers hold concerning the role of the teacher in general and the use of classroom drama as an educational strategy. The purpose is to explore the uses and limitations of drama within the school.

NOTES:

This opinionnaire consists of three sections. Please read the instructions to each section before completing it. Do your best to respond frankly to the enclosed statements. Please complete statements relating to classroom drama even if you do not teach it.

There are no 'correct' or 'incorrect' responses. ANONYMITY IS ASSURED.

Name:
Sex:
Age: 20-25 years ( )
26-30 years ( )
31-35 years ( )
36-40 years ( )
41-45 years ( )
46+ years ( )

Place an 'X' in the appropriate space to indicate your age.

Number of years teaching (including this year): _____

Initial teacher training: 2 years ( ) 3 years ( ) 4 years ( )
(Please indicate)

Any additional training (e.g. conversion courses) ...

Type of Training: Infant ( ) Primary ( ) Secondary ( )
Other ( ) (please specify) ...

Present class or grade:

Name of present school:

GENERAL INSTRUCTIONS: Please read each statement and place a circle around the number which on the whole represents your views IN MOST CASES as they relate to your present class.

1 = I strongly agree
2 = I agree
3 = I cannot say
4 = I disagree
5 = I strongly disagree

SECTION ONE

I like ...

1. Having children come to me with their social problems .. 1 2 3 4 5
2. Encouraging a competitive classroom atmosphere 1 2 3 4 5
3. Planning ahead so that I know every step of a lesson before I get to it 1 2 3 4 5
4. Keeping my failures and mistakes to myself 1 2 3 4 5
5. Having a special place for everything and seeing that everything is in its place 1 2 3 4 5
6. Directing the work of other people 1 2 3 4 5
7. Following my teaching timetable faithfully so that all the work gets done 1 2 3 4 5
8. Postponing any aspects of the curriculum that are likely to conflict with time to be spent on the basics 1 2 3 4 5
9. Avoiding arguments with principals or inspectors by simply following their directives 1 2 3 4 5
10. Maintaining a certain social distance in order to give authority to my position 1 2 3 4 5
11. Having people rely upon me for ideas and opinions 1 2 3 4 5

SECTION TWO: (Please continue to circle the appropriate numbers to indicate your opinion)

I believe that ...

12. Teachers should have set targets of work which they strive to complete in a year 1 2 3 4 5
13. On the whole children prefer to be told what to do rather than to use initiative 1 2 3 4 5

14. Teachers should direct most learning activities because they know more than the child 1 2 3 4 5
15. The child's ideas should always be tolerated even when they conflict with those of the teacher 1 2 3 4 5
16. Teachers should be formal in their dealings with children otherwise children will take advantage of them 1 2 3 4 5
17. It is unfair to ask less able children to be creative when one knows that their imaginations have limited scope 1 2 3 4 5
18. Teachers ought to rearrange their classroom furniture regularly to meet changing needs 1 2 3 4 5
19. Most children are capable of self-discipline 1 2 3 4 5
20. Spontaneous teaching is just as likely to produce desired results as set lesson plans 1 2 3 4 5
21. Teachers should ensure that their children are kept quiet. 1 2 3 4 5
22. On the whole children tend to behave well when faced with novel learning situations 1 2 3 4 5
23. The main aim of the teacher should be to encourage children towards academic excellence 1 2 3 4 5
24. Most of the time, the more senior school staff are in the best position to make important decisions 1 2 3 4 5
25. Colleagues should always tolerate other teaching methods even when they differ from their own 1 2 3 4 5
26. Competition between children helps them to strive harder towards higher standards of work 1 2 3 4 5
27. Integration of lessons only serves to 'dilute' knowledge 1 2 3 4 5
28. On the whole the most effective teaching is done at the front of the class 1 2 3 4 5

SECTION THREE: Beliefs about classroom drama (i.e. group play-making, mimed plays, role-playing, acted stories, performed plays etc ...)
Understandably, there are some teachers who have not taught classroom drama, nevertheless, all beliefs are welcome and valid.
(Please continue to indicate your opinion by circling the appropriate numbers).

Classroom drama is ...

29. To be avoided because I lack the expertise 1 2 3 4 5
30. A chance for all children to be intrinsically motivated to learn 1 2 3 4 5

31. A desirable way of promoting social interaction 1 2 3 4 5
32. Something which lacks any purposeful structure 1 2 3 4 5
33. An ideal way of stimulating other aspects of the curriculum 1 2 3 4 5
34. Preferably left to those teachers who can act and direct . 1 2 3 4 5
35. A noisy activity likely to disturb others 1 2 3 4 5
36. To be avoided due to lack of subject content 1 2 3 4 5
37. Likely to attract criticism from other staff 1 2 3 4 5
38. A welcome opportunity for children to use their own ideas. 1 2 3 4 5
39. An excuse for children to misbehave 1 2 3 4 5
40. To be avoided due to lack of time 1 2 3 4 5
41. Likely to remove too much attention from the teacher 1 2 3 4 5
42. A chance for all children to practice self-discipline .. 1 2 3 4 5
43. A good opportunity for children to move freely around the classroom 1 2 3 4 5

44. Which of the following types of drama do you prefer to teach the most? Indicate your preference by placing an 'X' in ONE space below:

a. Theatre skills/theatre games .. .. ( )
b. Plays performed before an audience .. .. ( )
c. Role-playing .. .. ( )
d. Drama games .. .. ( )
e. Child invented plays/improvisation .. .. ( )
f. Others (please specify) .. .. ( )
g. No drama .. .. ( )
h. Mime .. .. ( )

45. IDEALLY which type of drama WOULD YOU LIKE MOST to teach? Indicate your preference by placing an 'X' in ONE space below:

a. Theatre skills/theatre games .. .. ( )
b. Plays performed before an audience .. .. ( )
c. Role-playing .. .. ( )
d. Mime .. .. ( )
e. Drama games .. .. ( )
f. Child invented plays/improvisation .. .. ( )
g. Others (please specify) .. .. ( )
h. No drama .. .. ( )

MANY THANKS FOR YOUR CO-OPERATION WITH THIS OPINIONNAIRE

APPENDIX 4

INTERVIEW FORMAT

TEACHER INTERVIEW FORMAT

1. ROLE

a. What were your main reasons for becoming a teacher?

b. Do you think that these initial reasons still hold - or has your practical teaching experience altered your initial motives? If so, in what way(s)?

c. On teaching now - who or what provides the greatest influence on your teaching? - significant persons?
- literature?
- In-service courses?
- original training?
- other influences?

d. How do you see your role in the classroom?
- director/guide? Most of the time?

e. How far do your class facilitate your role as you see it?

f. What do you consider to be the major tasks of the teacher?

2. AIMS

a. What do you see to be your priority educational aims?

b. How and in what ways does drama fit into your aims picture?

3. CHILDREN

a. How much responsibility do you think children should have in the classroom:
- in the way of tasks?
- choice of seating?
- choice of learning activities from a list?
- discovery learning?
- social grouping - co-operation/competition?

b. Use of children's ideas:

Suppose that you had planned a lesson in detail. In answer to a question posed by you in the lesson a child gives an unexpected, but original idea which, if accepted would veer away from your plans. Would you:

i. ignore the idea and keep to your plans?

ii. use the idea in some subsequent lesson, but keep to your plans for the moment?

iii. abandon your plans in favour of the idea and its subsequent direction?

iv. other?

4. DRAMA

a. What do you mean by ..... (Drama type) .....?

b. Why did you choose this type ..... influences? special training?

c. How long have you been doing drama?

d. Would you say that your drama approach has changed over the time you have been doing it? If so, in what way(s)?

e. What short/long term benefits does drama contribute to learning, as you see it?

f. How do you see your role in drama - director/guide?

g. Do you take any part in the action?

h. How is the drama session formulated?

i. all process?

ii. mainly process some product?

iii. equal process - equal product?

iv. mainly product - some process?

v. all product?

i. How long do you think a drama session should be?

j. Being honest - how big a priority is drama on your timetable?

k. What is your idea of a 'successful' drama session?

l. How do your children react to the drama you do?

m. What do you do if, and when, children misbehave in drama?

n. What advice would you offer to colleagues wanting to do drama with their class for the first time:

- problems?
- solutions?

o. Who or what prevents you teaching your ideal drama type? (Check for discrepancy first)

APPENDIX 5

INTERVIEWS WITH HIGHEST AND LOWEST ACHIEVING TEACHERS

1. TEACHER A: HIGHEST ACHIEVER ON VERBAL CREATIVITY, EMPATHY AND ACADEMIC SELF-IMAGE

Q. What were your main reasons for becoming a teacher?

A. "I drifted into it. I had no reasons at all to. There was a scholarship I'd got. I didn't want to do anything else ... I sort of drifted into it ... I didn't like it much for the first couple of years ... after that I was O.K., I stayed in it."

Q. Influences upon your teaching?

A. "Well, there are priorities depending on the grade you've got ... that type of thing is pretty heavy ... particularly for sixth grade. There are some things that have to be done ... so pressures from above as far as what the children are going to do next year are matters that have to be taken into consideration. After that ... usually ... it's up to the class teacher."

Q. Role in the classroom?

A. "Ninety per cent of the time it would be pretty well teacher directed."

Q. Class facilitate role?

A. "They're a very facilitative group of children. That's probably why I've kept it going (Role) as long as I have ..."

Q. Educational aims? Tasks?

A. "Again it depends on the grade ... I see my role with this class is getting them prepared in every way to face what they're going to face next year ... that's my role."

Q. What are your aims?

A. "To develop every child as much as I can ... not to their potential, I don't think anyone could kid themselves that they can do that. To give them confidence in what they can do which will lead on then to develop into the things that they can't do. I think confidence development is the major aim. As I've said ... any confidence will flow through."

Q. Pupil responsibility?

A. "In here, choice of seating is entirely up to them ... Getting a task done or completed to the standard that I set is a big responsibility ... that's the main responsibility ... getting themselves organised to get things finished ... I'd like to give them more choice in learning activities but it just doesn't happen ... As I've said it's 90% teacher directed so they don't get much choice."

Q. Use of pupil ideas?

A. "It depends how far into the lesson it was. If you were, say, two-thirds of the way through and some child came up with a really good idea ... you'd say 'that's a great idea ... let's try it tomorrow or the next day ...', and keep going. But if it was right at the beginning and it was a good idea that you could tell was 'grabbed' by the other kids ... go to it ... feel your way through it from there. Get the kid to explain how he/she would want to go on with it ... Again it depends where it comes."

Q. What do you mean by 'child improvisation'?

A. "Getting a basic idea and allowing children to explore different facets of that idea ... often giving them a starting point, but not giving them the end result ... leaving them to figure it out for themselves."

Q. Influences on drama choice?

A. "I think it's more effective than scripted plays for primary children ... scripted plays for primary children are a waste of time. They're O.K. if you've got to do a 'crash course' for an end-of-year production but to get any improvement in children's ability to express themselves they are a waste of time."

Q. And:

A. "There was a course I did through College X a few years ago. They suggested the idea of child improvised plays and I found it was really effective."

Q. Changes in drama during your career?

A. "Basically it [drama] has stayed the same. The only thing that has changed in the last couple of years is that I'm bringing in more games and activities like that. I'd never done that before. I get ideas given to me ... I've read a couple of books ... with ideas from other teachers."

Q. Drama benefits?

A. "It develops confidence in children. That's the major aim of the whole thing. I look at that as my aim in doing drama ... I'm not interested in putting on a

production. If you can get a child to develop confidence in a particular area, then it usually has outcomes in every other facet of education. If they feel that they are good at something, then it will spread itself out through other things."

Q. Role in drama?

A. "I play a very minor role. Once they've got the main idea they know what they've got to do ... I'm not a judge ... or a director ... or anything else. I might give them a few hints with the stuff, but that's all."

Q. Do you take part in the action?

A. "Only to the extent of advising, but occasionally if they're unsure of what I want I might get one of the kids to stand up and have a go. They were just doing interviews between two people ... If I think that they haven't got what I want from them, but not generally."

Q. "How do you mean?"

A. "If you're looking at a particular idea like you want to get across and the kids aren't getting it because of the types of questions you're asking. Or perhaps you're trying to get them to learn a technique ... 'meeting people' - and they start off and they don't know how to go about it - then I tell them what I want."

Q. Formulation of lesson?

A. "The majority of the lesson time is taken up in their exploration of a given topic. They might come together in groups of five or six, perform for that. Perhaps

when we come back in the room they might select one which might be interesting and then they see it. But the majority of the time is spent in just going through them."

Q. Length of lesson?

A. "With this group they can handle about 25-30 minutes ... that's about the limit on unscripted plays."

Q. Drama as a priority?

A. "It's only a very small priority. It's one thing that often gives a lesson break. There is a set time per week, but I find quite often something else has to be done in its place. No, it's not a huge priority."

Q. Successful drama?

A. "Enjoyment from them and participation from as many as possible - and the looks on their faces as I say 'we're doing drama today' - that tells you how successful your previous lesson was."

Q. Evaluation?

A. "I never write anything down ... if I have an idea which doesn't go across I don't do it again ... or change it so that it's more effective."

Q. Pupil reaction to drama?

A. "These children react really well; they're a very out-going group of children and the majority are pretty confident in front of their classmates. But, given an opportunity for doing something for the classmates by a third of the class ... for the kids next door ... that

is a totally different situation. In front of their own classmates they're a little bit inhibited."

Q. Problems with behaviour?

A. "Sit them down. If they're a disturbance to their group sit them down for five minutes. They're quite keen to do drama - especially this class. They make a heck of a lot of noise. Usually we do drama down in the basement which is a fairly open area. That's the only problem - I've got to keep the noise down a bit ... there's virtually nowhere else in the school where we can go."

Q. Advice to colleagues?

A. "The best thing I find, particularly with a new class, is to give them a simple story - get the kids enthused. Divide the kids into three or four groups. Preferably a story where every child can be a character. Give them ten minutes to sort it out themselves. Bring them back and in the first few lessons get them to put their group in front of the class and get the others to say, 'O.K. what could they have done to make it better?' It makes them think more about their participation. It makes them think more about their group as a group ... If the kids accept the advice - it's not a criticism ... how they could go about it, that's the best way of doing it because they know they've got to have a finished product; they've got to get somewhere - not muck around for twenty

minutes. I find that after one or two sessions like that they don't need to come back in and put it on for anybody. They could put it on for me; they could put it on for another group. But they don't need this. If they get the idea that they've got to finish up with something ... an objective I suppose. So the first three or four sessions they need to come back and say 'how could our group have been better? Could they have been better?' But after that they're right."

2. TEACHER D: HIGHEST ACHIEVER ON EMPATHY

Q. What were your main reasons for becoming a teacher?

A. "At the time I was in the bank and I got a little bit dissatisfied with that and I got a scholarship which came through so I just took the opportunity. I must admit that I hadn't really thought about the other side of it till I started off at college and from then on I enjoyed being at Teacher's College."

Q. Reasons still hold?

A. "I've really enjoyed being involved in teaching though I must admit it's getting a lot more hectic these days from what it initially was."

Q. Influences on teaching?

A. "Well I naturally work a lot of it out myself, but I think that these days I take the children's point of view a lot more into consideration. I do ask the

children what sort of things they'd be interested in doing. But of course I also work out the levels of the children which gets me to put work down to their level. Some in-service courses I must admit have changed my points of view and also I've a lot of influence from the previous principal."

Q. Role in the classroom?

A. "Well with these children I'm more of a guide than a director. However, there are a number of pupils who need a little more directing than others."

Q. Pupil facilitate role?

A. "They seem to be able to handle both the situations [guide-director] ... actually I'm quite pleased with the initiative they show ... Even if I'm out of the room ... maybe it's some influence but they do tend to get on with the task at hand."

Q. Major tasks of teacher?

A. "I think my major task is to be aware of the differences in the children's levels and interests and try to provide learning experiences and opportunities to develop these children at those particular levels."

Q. Major aims?

A. "Mainly language and maths, but I'm still interested in personal development too - I do go back to the basic skills that they need to develop but at the same time they should have a lot of enjoyment as well."

Q. Aims-drama?

A. "Drama fits in with lots of the units I've got ... incidentally when anything sort of pops up we do some drama activities. Language - talking about certain types of words I get them to express those sorts of feelings as well."

Q. Responsibility given to pupils?

A. "They should be responsible for certain jobs in the room because they enjoy doing these so they should be responsible enough to get on well with the other children. I feel they should be responsible enough to be able to work by themselves when the teacher might be out. As far as seating: I have a suggestion box where they put in suggestions - taking into account I may think it wouldn't be a good idea for one person to sit next to another particular person - they have their choice."

Q. Pupil ideas, use of:

A. "I do tend to go off the track if something of interest does come up."

Q. What do you mean by child improvisation?

A. "I use the children's ideas in drama rather than sort of bringing what I know to them - because I know very little myself. I have made up plays but we also do plays from favourite stories like the old fables or 'Jack and the Beanstalk' - where the children still show 'creativity' in making up the words as they go along.

Q. Why this type?

A. "I suppose it's through lack of confidence and training myself so I decided to take the children's lives and abilities into account."

Q. How long?

A. "About fifteen years - my teaching career. But I think I'm handling it better now because I'm less direct than what I was when I first came out teaching where I over-imposed things on them and didn't allow for their own choices and their own things."

Q. Drama benefits?

A. "Well I think it helps the children free themselves from their inhibitions and feel more relaxed which would lend itself to other subjects. It also helps you work out different talents and let them be exposed. Language development too ... "

Q. Role in drama?

A. "I still say I'd be more of a guide. I may suggest what activities we are going to do, but I let them ... children make up their own plays and at times if we are doing drama I'll even let the children suggest the sort of things we are going to do."

Q. Drama role for teachers?

A. "Not really I will make suggestions, but being a little bit self-conscious myself I find that 'put on the spot', I'm not very creative myself."

Q. Formulation of drama?

A. "I think as long as the interest is being maintained it could go on for quite a while, it's hard to determine. Also you could 'spin-off' the drama into some language experiences ... up to about 30 mintues ... given the interest of the children."

Q. Drama as a priority?

A. "Not a great priority ... it is an integral part of a lot of the day though ... for example even in the morning we might loosen up with a few activities and when we're singing, I encourage the children to be dramatic in the way they feel or recite verse - so it wouldn't form a lot of the program, but during the day it would take up quite a bit of time.

Q. Successful drama?

A. "A 'successful' drama lesson would mean that all of them are involved, that they learn something by it, that they enjoy themselves mainly, but not being foolish or anything but they do learn to improvise - bring in some speech of their own."

Q. Pupil reaction to drama?

A. "The children do love the drama sessions actually - they ask for more during the day."

Q. Pupil misbehaviour?

A. "I must admit that children who have been given a warning and who have not been sensible, sit down and take no further part. Which means that they might

write some sentences down why their behaviour was contrary to what it should have been."

Q. Colleague advice?

A. "Well I think firstly they have to gauge their children to see whether they would be able to make up plays by themselves. Know their children so that there couldn't be any control problems. Probably it would be better to have little plays structured first where the groups could know what characters they are going to play."

3. TEACHER J: LOWEST ACHIEVER ON EMPATHY

Q. What were your main reasons for becoming a teacher?

A. "I worked for a year with the Water Board and found it horribly distasteful ... and saw teaching as perhaps something more interesting."

Q. Reasons still hold?

A. "Practical teaching has changed. It's a more demanding job than I saw it to be in the initial role. Generally, though it's much the same."

Q. Influences on teaching?

A. "Literature to a great extent ... some in-servicing, not a great deal really, primarily literature with some feedback from other people ... ideas."

Q. And:

A. "I decide exactly what to teach ... I've got a plan most of the time on what I'm going to do ... The play may vary ... I'm committed to certain approaches and I'll keep those unless I find better ways to go about it."

Q. Role in the classroom?

A. "Particularly in this school - guiding - child-centred."

Q. Class facilitate this role?

A. "Actually it's a coin I'm tossing up at the moment ... because some of them would actually prefer a more directed approach ... I'm beginning to question the rationality of educationalists who say that children tend to choose their own guidelines and work to it ... there are a lot of children who can't ... who want to be shown what to do."

Q. Proportion of directed - self-directed children?

A. "Probably the younger ones would need more guidance - about a third."

Q. Tasks of teacher?

A. "To develop a person who can leave here and fit into a society out there without being an 'outcast' or a 'strange fellow'."

Q. And drama? / priority aims?

A. "... Priority aim is developing the child academically but going hand-in-hand with that is social develop-

ment. A child must be aware of what restrictions society has upon him ... An ability to question 'why?', but in a lawful way. To stay within the boundary of it and question it. That is social development ... and equally the 3Rs. Drama ... allows a child to express himself ... to 'get it out', role plays, they can act the part of the frustrated mother if they want to do that ... developing self-esteem. And for those who are not successful academically, drama is a good way of letting them do something ... non-oral opportunities."

Q. What do you mean by plays with an audience?

A. "There are two types of audience, one would be an adult audience, but one also is children - maybe a small group form a play and then they perform it for the rest of the children. Or it may be interview introductions or it may be for parents."

Q. Reasons for drama choice?

A. "I think it's good for the children. I like to think if they are doing something someone has to witness it. I think they're getting satisfaction in it if someone sees the end result. Children do it in a group and no-one sees it, it's restrictive in a way."

Q. How long have you been doing drama?

A. "As long as I've been teaching."

Q. Change of approach during career?

A. "Probably in so far as the change in curriculum goes ... I'm more aware of role play. Whereas I've always followed what might be called traditional plays - roles. But the actual role play where children assume ... well. Departmental changes, but some regional."

Q. And books?

A. "No, only the Department of Education Curriculum Guide for Social Studies."

Q. Benefits of drama?

A. "Short term I think it's a nice variation to a routine. It's a different way of approaching a subject instead of a chalk-and-talk approach, the children are participating in a role. Long term I like to think it's going to develop confidence in a child ... perhaps self esteem and 'de-hibit' the child. Any inhibitions they may have - they'd be free to talk."

Q. Role in drama?

A. "I like to set a goal or a question in the play: example, 'You are a mother and your child comes in dirty'. What do you do? I'm producer ... and script writer. I set the expectations and hope the children will come up to them."

Q. Who writes the script?

A. "I let them do that ... that's next ... actually it's this Friday. Children have actually written their own plays. We'll do regularly a two-three person play. I usually pick three or four scripts and they can get a partner and perform it to the others."

Q. Role yourself?

A. "I have actually but not at this school - I take a back seat."

Q. Drama lesson formulation?

A. "Two thirds of the work we do is the children as the audience themselves or the occasional parental observation (one third). All have some audience - probably - 'mainly product some process'. And parent performances are school initiated ... the concert is a regular thing, that is tradition. The concert this year has a 'radio set up' where the M.C. was a disc jockey and the plays and the records were simply children coming on ..."

Q. Length of drama session?

A. "About half an hour would be a minimum; it depends upon their concentration span as much as anything else."

Q. Advice to other colleagues?

A. "Need to be very aware of what you want them to do - to be well planned beforehand is terribly important ... I'd always be inclined in an initial program to have a

fairly directed type of play - so that each child knows exactly what they've got to do - and then you can enter into more freer use."

Q. Priority?

A. "At least fortnightly we are doing something. Obviously I have the 3R's taking all our morning session ... but then we've got social studies which is a couple of days a week. We have a lot that involves role-play - discussion work. About one half hour a fortnight."

Q. Successful drama lesson?

A. "Where the children feel satisfied ... from their point of view if they feel we've achieved something ... they're happy about it. I'm the producer ... who maybe wants more. If they've achieved the audience feel satisfied ... success."

Q. Pupil reactions to drama?

A. "They enjoy drama; they're quite a creative lot, a lot of 'prima donnas'."

Q. Misbehaviour? In drama?

A. "Sometimes you can really ignore them. A principal once told me that it was better to talk to the attentive 90% of the class and ignore the others - but that is counter-productive because the 90% will be watching what the 10% are doing ... sometimes it might

be just a couple of children chatting on one side. If the 'chats' don't interrupt your work - let it go. But there has to be a certain discipline when you get to the finer points."

Q. Pupil responsibility?

A. "I give them a relative amount. For seating they can generally sit where they wish to but there are four grades - so they can sit within their grades because that is much more easier for teaching ... Tasks - the morning routine is usually a series of tasks and they can choose when to do tasks - but they have to choose a certain quota by the end of the week ... they must achieve a certain amount. I begin by letting them do what they wanted, but found that they would ignore or neglect a subject that they didn't like or had trouble with - so it was becoming counter-productive in that respect."

Q. Pupil ideas - use?

A. "It would depend upon the particular lesson I was giving ... If the subject was humanities type, I tend to waive away. If I thought I didn't have the resources I'd tend to stay where I was. To an extent it would come to the question of 'what resources do I have?'. Would I be able to follow that idea successfully or would it just be a waste of time ... you may

be able to cover the idea for 5 minutes within the session (ii & iii)."

4. TEACHER M: LOWEST ACHIEVER ON VERBAL CREATIVITY

Q. What were your main reasons for becoming a teacher?

A. "I'm not trained in primary education, my degree is a B.Sc. in Music Education. I went into Music Education rather than Applied Music because of the practicality of getting a job. It's a very practical reason and this is my x year of teaching and I've taught music for the last eight years ... so I came into primary education that way. I didn't decide I was going to be a teacher as such."

Q. Who or what influences your teaching now?

A. "I think fellow teachers throughout the years ... as you talk to them and get ideas from them and things of this nature ... Of course then there's your basic training ... your training and methodology ... on working with young children and observation and so on. But, though ... the actual practical aspects I would say fellow teachers really ... discussions ... really helpful."

Q. How do you see your role in the classroom?

A. "At the moment they're [children] a streamed class, an 'A' class, and they're quite bright so I ... think I would try to guide more than actively direct. I think that would be an aim that I would try to lead the children to working individually, to thinking for themselves and so forth ... trying to guide them towards this I think. The teacher has to be a director ... to be in control - to have control. The teacher knows where he or she is going and what they are aiming to teach in a given time, a year, a week, a unit, or whatever. So in that sense you definitely direct. Then you give them your philosophies and so forth. You're giving them their ideas, but then you are guiding them along to education generally."

Q. Do the class make your role easy?

A. "The class? - very! Last year I had the strangest group of children I think I'd ever had in my fifteen years of teaching. There were six or seven children with extreme psychological problems, emotional problems ... different types ... And then there were other disturbing factors in the class. There was an I.Q. range, although it was a 'B' class as such, being a small school ... the I.Q. range was from 89 to 123 ...

and that class just had so many problems with it so really you had to be [a director] ... they couldn't be guided. But there were times when they were so beaut, they'd work together and be so cooperative."

Q. Major tasks and aims?

A. "I'm a practical person ... [tasks] ... to teach things that are relevant and useful to them [children] ... things that they can use. I mean they've got to have their basic skills. I think those [basics] are probably the most important things we have to do. If a child can't read and can't do simple maths ... Alongside [this aim] I certainly have this idea of guidance and being like a friend to the child. Many times, especially with women teachers they'll call you mum ... even fifth or sixth grade children will often think of you as mother ... [more aims] ... to be a friend to them, to guide them, to help them when they need it."

Q. How does drama fit into this picture?

A. "My major hobby outside school is theatre, involving music with the thing; but in the classroom, to be completely honest, it's one of those things that just doesn't get done because of the priority on time ... and this has to be done and that has to be done and so forth. Like [for instance] ... we have grade tests

here ... your program ... you just don't carry on with your normal program because of the extra testing in the main areas. So by the time you try to squeeze in what you have missed ... then time is of the essence. I did a drama workshop ... and we [participants] ... all said the same thing ... we came out of the workshop really enthusiastic. I think we should do an in-service at school ... but then to take the time to swallow it up in the classroom practically? ... it [drama] really takes a back picture."

Q. How much responsibility do you think children should have in the classroom?

A. "Tasks - they need to have [responsibility]. They don't all get a job because when you have 30 children ... you can't. I think it's very important that you try to alternate things so that they all have a chance to do something, you know, useful. I think that's very important for a child ... especially slower children to have little jobs to do ... they all enjoy it."

"Seating choices - I choose. Sometimes, once in a while there are a couple of activities. If they [children] can you know, behave themselves, stay quiet, they can choose where to sit."

Q. Set timetable

A. "I find it easier to work to a timetable, but mind you, the best laid plans of mice and men ... especially when it comes to children. Sometimes you have to take more time on something, or less time ... I try to work to a timetable. I find it easier."

Q. Social grouping?

A. "I would say that 70-75% of the time they [children] would be working on their own ... cooperation is very important in my book ... everything they do ... even if they're sitting beside a child they don't like ... they have to cooperate every minute of the day. If you [interviewer] are thinking when can they choose their own groups, do what they want etc., it's not too frequent, but the cooperation is there. I think it's [cooperation] one of those skills you have to try and teach. I guess it's one of those taught skills ... they have to cooperate with someone you know ... every minute of the day don't they? ... Like [e.g.] not putting their elbow in the middle of another person's book, you know things like that."

Q. Competition?

A. "I see competition as being healthy; it comes from my ex-Americanism. Inter-competition, between children, in a sense comes from being an ex-American. It comes

from being very competitive academically and especially if it's a bright class. But even if it's a slow class I think the child should know when they do well and of course there are going to be some who don't do well in all subjects. I think here again the children have to know their strengths and weaknesses and so forth. So being aware of how they're doing in relation to somebody else ... it's up to them. I always tell the children who have the highest marks in a particular test ... and it's up to them whether or not they tell their friends. I don't think it's damaging ... whether or not it does any good?"

Q. Use of children's ideas?

A. "When you're talking about 30 children, you are talking about 30 individual minds and all that creativity in children ... so sometimes they're more creative than we are as adults. I always to try to listen to them [children] ... of course it depends on the importance of the idea ... No! ... I think it's nice to get side-tracked and talk about other things. The other day I was giving listening skills and it [the exercise] was about somebody going through customs ... and then we had time to share, instead of doing something else which was normally planned - they were not overly keen on reading activities - we just spent the rest of the

lesson talking about all their ... [experiences]; it was quite interesting. Being a rather affluent community and being a well-educated community ... the places they've been to ... and the experiences they've had going through customs ... we had a beaut conversation you know. We still squeezed in the listening skills, contracted it. Then we went back to further discussion. I think you've always got to be open to their mind, their ideas, their creativity ... but it depends on the children."

Q. What do you mean by child improvisation?

A. "The only thing I can think of is like in oral work or in oral expression or if and when ... the children are allowed to choose their own ideas."

Q. How long have you been doing drama?

A. "About six years."

Q. Would you say that your drama approach has changed over the time you've been doing it?

A. "I'm sure. I would have had some disasterous lesson failures and learnt from them. Drama by itself ... I found it was rather a noisy activity. You give them an idea, put them into groups, that kind of thing ... and I did that at the start; I got the ideas from a number of books. I still do it. I don't think that my

approach in that way will have changed. Reading plays etc."

Q. What benefits does drama contribute?

A. "Increasing a child's confidence in expressing himself. Confidence in himself ... especially slower learners ... If you can get them [slower learners] to express themselves in a group, or with a little play, or a little skit, or a little mime or an 'Olaff & Fisher' [Play books] or anything ... it will increase their confidence. They might do that [drama] and be quite creative at it whereas they can't ... they might be a very poor reader. So I think the benefits to the child are increased confidence in himself ... which I think is very important in the development of the child."

Q. How do you see your role in drama?

A. "Bystander. If I put them into groups to do something like that I don't interfere ... I just let them go and then they end up ... I've done only one this year ... they love it ... children love it ... It's so important for them. But I direct them in the sense that I give them an idea ... you know ... 'Your situation is this, make up a little skit about such and such ...'. There's a book I've found ... a whole series of them ... They give lots and lots of ideas. I direct them as

they're doing it. Those that are watching have to be still; they have to be a good audience. They have to give everyone a go. And if sometimes there are comments that can be made on their little play acting ... you have to sometimes encourage them to bring it [the play] to a conclusion."

5. TEACHER P: LOWEST ACHIEVER ON FIGURAL CREATIVITY AND ACADEMIC SELF-IMAGE

Q. What were your main reasons for becoming a teacher?

A. "Generally because I like it."

Q. Do you think that this initial liking still holds?

A. "Yes."

Q. On teaching now - whom or what provides the greatest influence on your teaching?

A. "Just the children ... those are the influences ... and curriculum guidelines, of course."

Q. How do you see your role in the classroom?

A. "You have to direct them [children] ... and yet I'd like to guide them more ..."

Q. What prevents you doing this [guiding]?

A. "Behaviour [the children's]."

Q. How far does your class facilitate your role as you see it?

A. "A lot of them prefer to be told what to do ... a few like to be guided."

Q. What do you see to be the major tasks of the teacher?

A. "Just teaching the kids ..."

Q. End products?

A. " ... respect for other people ... some knowledge ..."

Q. What do you see to be your priority educational aims?

A. "There has to be some academic ... some social too."

Q. How and in what way does drama fit into your educational aims picture?

A. "It generally doesn't, but if something comes up I do it."

Q. How much responsibility do you think children should have in the classroom:

Tasks?

A. "It depends on the circumstances ... you get some who can [take responsibility] and some who can't. So, it all depends on who your kids are."

Q. Seating?

A. "All my choice."

Q. Choice of learning activities?

A. "Sometimes the children choose."

Q. Competition?

A. "Competition, yes, outside in sport, particularly ... competition in certain work in the classroom."

Q. The use of children's ideas?

A. "Sometimes I would use the idea [from a child] in some subsequent lesson, but keep to my own plans for the moment. Other times I might abandon my plan in favour of the child's ideas."

Q. What do you mean by child improvisation?

A. "Plays from magazines or set units where the children work in groups and show their plays to others in turn."

Q. Why did you choose this type?

A. Because it was there on the list ... nearest to what I do."

Q. How long have you been teaching drama?

A. "As long as I've been teaching."

Q. Would you say that your drama approach has changed over that time?

A. "Yes, when I first started teaching I had drama lessons regularly, a time set aside. As time went on, and with too many kids and with all the noise ... the result was that I just abandoned it slowly. I still do it, but only five times a term at the most."

Q. What short/long term benefits does drama contribute to learning?

A. "Children enjoy it ... but mainly social benefits."

Q. How do you see your role in drama?

A. "Principally as a director ... but more so a guide with time."

Q. Do you take part in the action?

A. "No."

Q. How is your drama session formulated?

A. "Mainly process - some product [performance]."

Q. How long do you think a drama session should be?

A. "Thirty minutes at the most."

Q. Being honest - how big a priority is drama on your timetable?

A. "It is the least priority. I've done drama this year about five times."

Q. What is your idea of a 'successful' drama session?

A. "I don't know. I've never had one."

Q. How do the children react to the drama you do?

A. "A mixture ... the more out-going children get more involved and enjoy doing it."

Q. What do you do if and when the children misbehave?

A. "I wipe the drama lesson completely or I get rid of problem children - those who are bothering others."

Q. What advice would you offer to colleagues wanting to do drama with their class for the first time?

A. "There will be behaviour problems ... There is no play which involves everybody. Use magazines and library resources."

Q. Who or what prevents you teaching the drama you'd like?

A. "Me. Because I don't know much about it."

APPENDIX 6

THE PILOT DRAMA INVENTORY

DRAMA OBSERVATION INVENTORY

Venue .....

Class .....

Duration .....

PART 1 : PRE-DRAMA (comments)

a. Teacher Aims:

General .....

.....

Specific .....

.....

b. Children's Receptivity:

.....

c. Teacher Role Focus:

Director ..... Director/Guide .....

Guide .....

d. Learner Role Focus:

Dep ..... Dep/Aut .....

Aut .....

PART 2: DRAMA SESSION

1. Drama option observed: Exercise ____ Theatre ____ Child ____

   Other ____ None ____

2. Teacher allows for pupil direction: Yes ____ No ____

3. Teacher uses pupil ideas: Yes ____ No ____

4. Teacher keeps to set lesson plans: Yes ____ No ____

5. Teacher insists pupils are kept quiet all of the time: Yes ____ No ____

6. Teacher is the centre of all action: Yes ____ No ____

7. All pupils are able to participate: Yes ____ No ____

8. Pupils are involved in decision-making: Yes ____ No ____

9. Pupils have to compete for parts: Yes ____ No ____

10. Pupils able to use class space: Yes ____ No ____

PART 3: SYNOPSIS OF SESSION

(use reverse)

APPENDIX 7

DRAMA INVENTORY

DRAMA OBSERVATION INVENTORY

Venue .....

Class .....

Duration .....

PART 1 : PRE-DRAMA (comments)

a. Teacher Aims:

General .....

.....

Specific .....

.....

b. Children's Receptivity:

.....

c. Teacher Role Focus:

Director ..... Director/Guide .....

Guide .....

d. Learner Role Focus:

Dep ..... Dep/Aut .....

Aut .....

PART 2: DRAMA SESSION

1. Drama option observed: Exercise ☐ Theatre ☐ Child ☐ Other ☐ None ☐
2. Teacher allows for pupil direction: Yes ☐ No ☐
3. Teacher uses pupil ideas: Yes ☐ No ☐
4. Teacher keeps to set lesson plans: Yes ☐ No ☐
5. Teacher insists pupils are kept quiet all of the time: Yes ☐ No ☐
6. Teacher is the centre of all action: Yes ☐ No ☐
7. All pupils are able to participate: Yes ☐ No ☐
8. Pupils are involved in decision-making: Yes ☐ No ☐
9. Pupils have to compete for parts: Yes ☐ No ☐
10. Pupils able to use class space: Yes ☐ No ☐

PART 3: SYNOPSIS OF SESSION

(use reverse)

APPENDIX 8

CLASSROOM OBSERVATION SCHEDULE

CLASSROOM OBSERVATION SCHEDULE

Subject ..... School .....
Grade ..... Lesson .....
Date ..... Time .....

PART A: General Characteristics:

a. Teacher Focus -
Out-front ..... Mobile .....
Both ..... Other .....

b. Teacher Role -
Director ..... Director/Guide .....
Guide ..... Other .....

c. Seating Organisation -
Single seating ..... Pairs .....
Groups ..... Other .....

d. Ability Grouping -
Yes ..... No .....
Comments .....

e. Work Display -
Teacher's ..... Children's .....
Both ..... Neither .....

f. Competition -
Self ..... Self + Inter- .....
Both ..... Neither .....

g. Use of Marks, stars, etc.
Yes ..... No .....

PART B: THE LESSON

a. Session Entry -

Introduction ..... Routine .....

No introduction .....

b. Stimulus Source -

Teacher ..... Teacher+Child .....

Child ..... No stimulus .....

c. Pupil Understanding -

Rote/Meaning (delete one)

d. Knowledge emphasis -

Compartment/Integration (delete one)

e. Content source -

Teacher ..... Teacher+Child .....

Child .....

f. Any comments -

PART C: INTERACTION
ONE TIME UNIT PER THIRTY SECONDS:

1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	32	33	34	35	36
37	38	39	40	41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80	81	82	83	84
85	86	87	88	89	90	91	92	93	94	95	96
								97	98	99	100

KEY TO INTERACTION:

1. Contact-Teacher/Pupil -

W = Warm; N = Neutral;
C = Cold; O = No contact

2. Teacher Praise/Blame

p = Praise; b = Blame

3. Teacher Target -

I = Individual; G = Group

4. Person Talking -

T = Teacher;
Ch = Child;
S = Silence.

APPENDIX 9

PILOTING OF THE EMPATHY SCALE

THE PILOTING OF THE EMPATHY SCALE

An opportunity sample of 100 pupils aged between 8 and 12 years were invited to respond to the 12 item Empathy Scale. The first table (a) shows the frequency distribution of the sample (n=100) on each item. Nine weeks later the pupils were asked to respond again to the measure so that a Coefficient of Reproducibility could be determined. The second table (b) shows the frequency distribution of pupil responses on the first (pretest) and second (posttest) administration of the Scale.

(a) Frequency distribution for each item on the Empathy Scale (n=100)

ITEM	N	$\bar{X}$	S.E.	σ	σ^2	Median	Mode	YES TRUE		NOT SURE		NO	
								N	%	N	%	N	%
1. I like to get my own way ..	100	1.25	0.07	0.75	0.57	1.33	2.00	19	19.0	37	37.0	44	44.0
2. I would try to help a younger child ..	100	1.32	0.08	0.86	0.74	1.63	2.00	58	58.0	16	16.0	26	26.0
3. I wouldn't share my lunch ..	100	1.28	0.06	0.65	0.42	1.28	1.00	11	11.0	50	50.0	39	39.0
4. I like helping people ...	100	1.34	0.07	0.78	0.61	1.55	2.00	53	53.0	28	28.0	19	19.0
5. I'd give away my best toy	100	0.98	0.06	0.66	0.44	0.98	1.00	21	21.0	56	56.0	23	23.0
6. I like doing the things I want ...	100	1.17	0.06	0.68	0.46	1.16	1.00	16	16.0	51	51.0	33	33.0
7. I like to think about other people's feelings ...	100	1.46	0.07	0.70	0.49	1.63	2.00	58	58.0	30	30.0	12	12.0
8. I don't like going out of the way to help ...	100	1.28	0.06	0.68	0.46	1.30	1.00	13	13.0	46	46.0	41	41.0
9. It's fun to play jokes on people ...	100	1.06	0.08	0.88	0.78	1.13	2.00	36	36.0	22	22.0	42	42.0
10. I don't mind pushing in a line ...	100	1.19	0.09	0.94	0.88	1.59	2.00	36	36.0	9	9.0	55	55.0
11. I can often tell what other people are thinking ..	100	1.03	0.08	0.85	0.73	1.05	2.00	38	38.0	27	27.0	35	35.0
12. I don't like helping out at home ...	100	1.15	0.08	0.85	0.73	1.30	2.00	30	30.0	25	25.0	45	45.0

(b) Pretest-posttest scores used to determine Coefficient of Reproducibility

Pretest				Posttest			
Range of Scores	Absolute Frequency	Relative Frequency (%)	Cumulative Frequency (%)	Range of Scores	Absolute Frequency	Relative Frequency (%)	Cumulative Frequency (%)
5- 6	6	6.0	6.0	5- 6	3	3.0	3.0
7- 8	11	11.0	17.0	7- 8	7	7.0	10.0
9-10	8	8.0	25.0	9-10	15	15.0	25.0
11-12	8	8.0	33.0	11-12	11	11.0	36.0
13-14	15	15.0	48.0	13-14	13	13.0	49.0
15-16	16	16.0	64.0	15-16	17	17.0	66.0
17-18	16	16.0	80.0	17-18	12	12.0	78.0
19-20	5	5.0	85.0	19-20	14	14.0	92.0
21-22	13	13.0	98.0	21-22	7	7.0	99.0
23-24	2	2.0	100.0	23-24	1	1.0	100.0

N = 100 S.E. = 0.48 Mode = 14.00

$\bar{X}$ = 14.42 Median = 14.72 σ = 4.88

σ^2 = 23.84

N = 100 S.E. = 0.44 Mode = 17.00

$\bar{X}$ = 14.24 Median = 14.61 σ = 4.41

σ^2 = 19.45

APPENDIX 10

EMPATHY SCALE

EMPATHY SCALE

	YES, TRUE	NOT SURE	NO
1. I like to get my own way in class	☐	☐	☐
2. I would try to help a younger child if they were being bullied	☐	☐	☐
3. I wouldn't share my lunch with anyone even if they were hungry	☐	☐	☐
4. I like helping people as much as I can.	☐	☐	☐
5. I'd give away my best toy to someone who really needed it	☐	☐	☐
6. I like doing the things I want, not what others want	☐	☐	☐
7. I like to think about people's feelings before I do anything	☐	☐	☐
8. I don't like going out of my way to help others	☐	☐	☐
9. It's fun to play jokes on people even if they don't like it	☐	☐	☐
10. I don't mind pushing in a line if it means that I get to the front first ..	☐	☐	☐
11. I can often tell what other people are thinking	☐	☐	☐
12. I don't like helping out at home	☐	☐	☐

APPENDIX 11

CREATIVITY TASKS

1. VERBAL CREATIVITY TASKS - BOOKLET A (PRETEST)

(a) Just Suppose : Same Faces

On this page you will see that there are lined spaces numbered from 1 to 30.

On these lined spaces I want you to write down all the things that might happen if suddenly, just suppose, everybody in the world had the same face ... (five minutes)

(b) Unusual Uses : Matchboxes

(Show matchbox)

Most people throw their matchboxes away when all the matches have gone but they have many interesting uses. On the page I've given you marked 1-43, I want you to write down as many unusual uses as you can for matchboxes. To make it more interesting the matchbox used could be very small, ordinary sized, or very large, or you can put lots of matchboxes together to be used.

Alright go ahead and write down as many unusual uses as you can. (Ten minutes)

2. VERBAL CREATIVITY TASKS - BOOKLET B (POSTTEST)

(a) Just Suppose : Clouds with Strings

On this page you will see that there are lined spaces numbered from 1 to 30.

On these lined spaces I want you to use your imagination and write down all the things you can think of that might happen if clouds had strings on them that came all the way down to earth. What might happen because of this?

Now turn to the two pages of lines ... (Five minutes)

(b) Unusual Uses : Tin Cans

Most people throw their tin cans away or cash them in, but they have many interesting and unusual uses. On the page I've given you marked from 1 to 43, I want you to write down as many of these unusual and interesting uses as you can think of. Do not limit yourself to any size of can. You may use as many cans as you like. Do not limit yourself to the uses you have seen or heard about. Alright go ahead and write down as many unusual uses as you can. (Ten minutes)

JUST SUPPOSE

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____
21. _____
22. _____
23. _____
24. _____
25. _____
26. _____
27. _____
28. _____
29. _____
30. _____

UNUSUAL USES

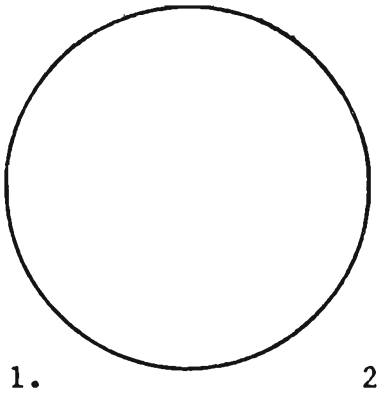
1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____
21. _____
22. _____
23. _____
24. _____
25. _____
26. _____
27. _____
28. _____
29. _____
30. _____
31. _____
32. _____
33. _____
34. _____
35. _____
36. _____
37. _____
38. _____
39. _____
40. _____
41. _____
42. _____
43. _____

3. FIGURAL CREATIVITY TASKS - BOOKLET A (PRETEST)

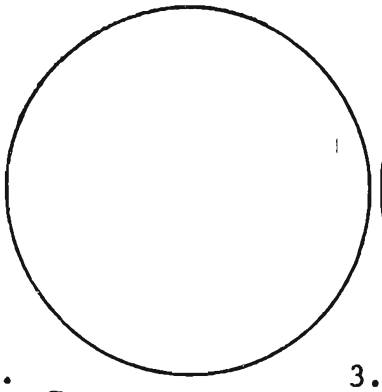
Circles

In the next ten minutes see how many objects or pictures you can make from the two pages of circles. The circles should be the main part of whatever you make. With pencil or crayons add lines to each circle to complete separate objects or pictures. You can place marks inside the circles, outside the circles - wherever you want to - in order to make your picture. Try to think of things that no one else will think of. Make as many different pictures or objects as you can and put as many ideas as you can in each one.

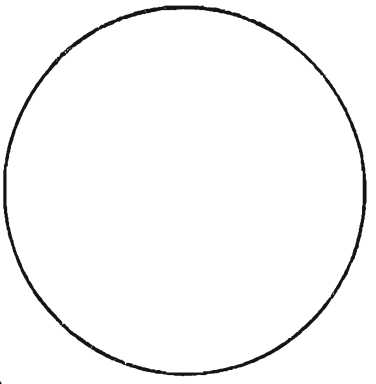
Add names or titles below each one ... do not worry about spelling. Alright go ahead you have ten minutes.



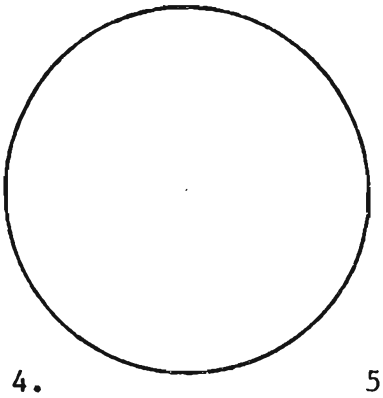
1. _____



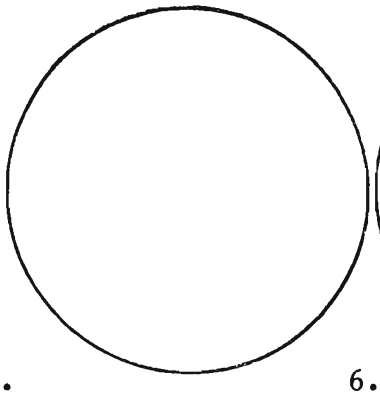
2. _____



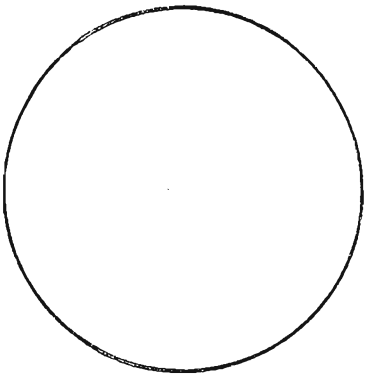
3. _____



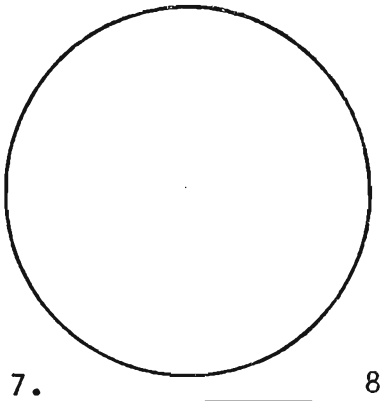
4. _____



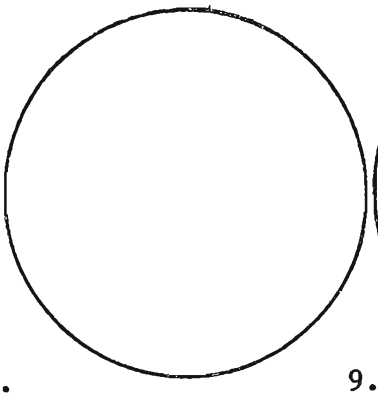
5. _____



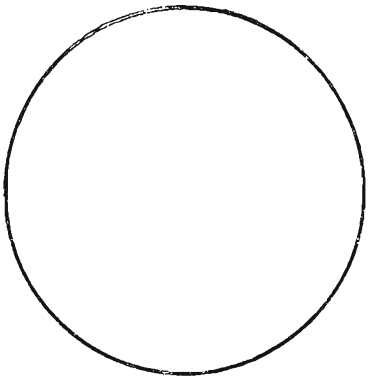
6. _____



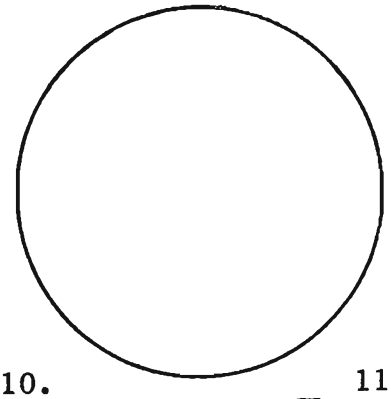
7. _____



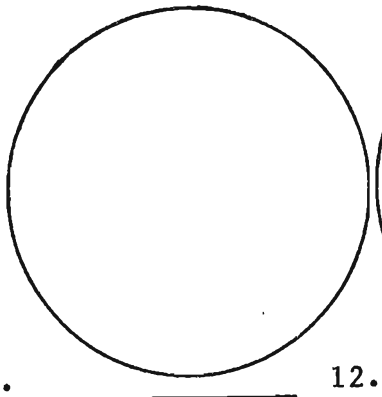
8. _____



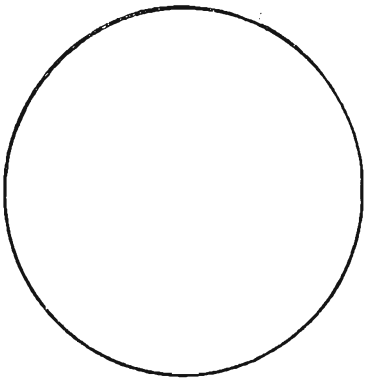
9. _____



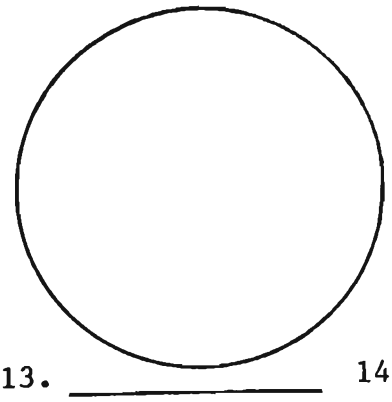
10. _____



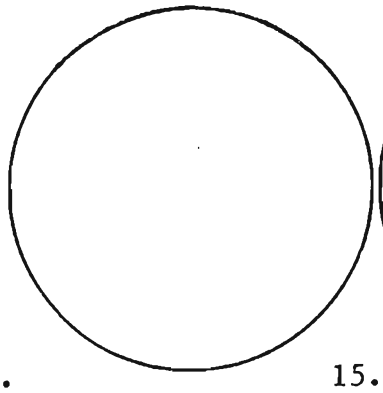
11. _____



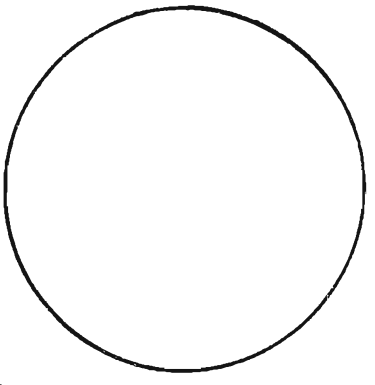
12. _____



13. _____



14. _____



15. _____

(Two pages of circles were given to pupils)

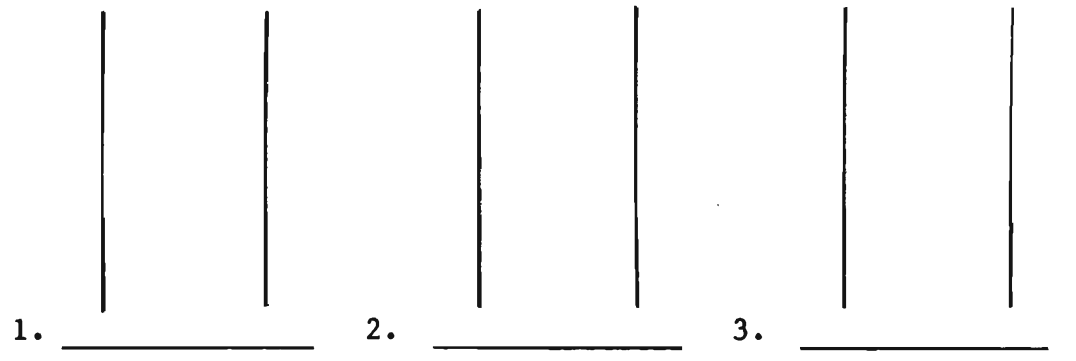
4. FIGURAL CREATIVITY TASKS - BOOKLET B (POSTTEST)

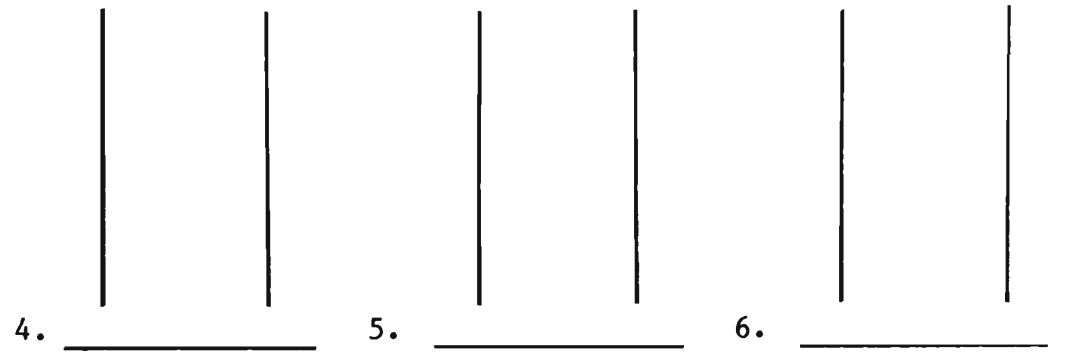
Parallel Lines

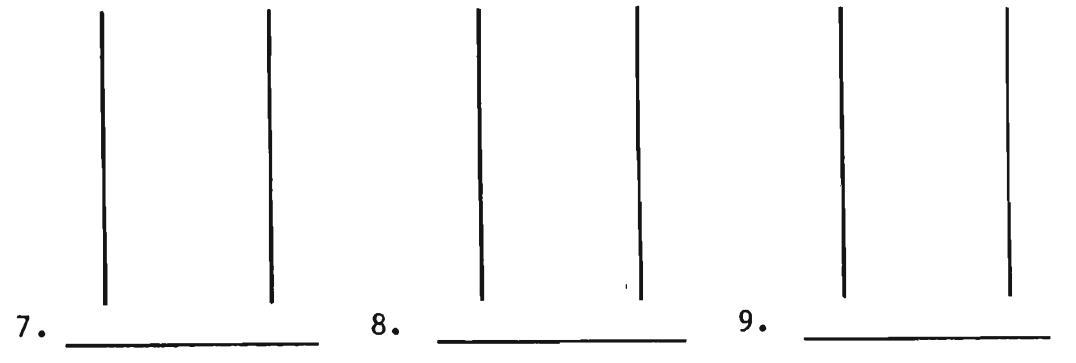
In ten minutes see how many objects (things) or pictures you can make from the pairs of straight lines numbered on the two pages. The pairs of straight lines should be the main part of whatever you make. With pencil or crayon or textas add lines to the pairs of lines to complete your picture. You can place lines between the lines, on the lines and outside the lines - wherever you want in order to make your picture. Try to think of things that no one else will think of.

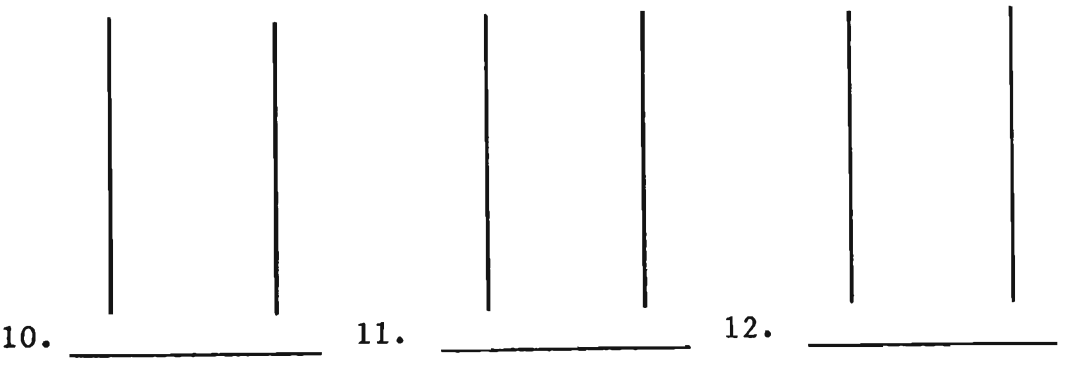
Make as many different things or pictures as you can and put as many ideas into each one as you can. Only use one set of straight lines per thing/picture.

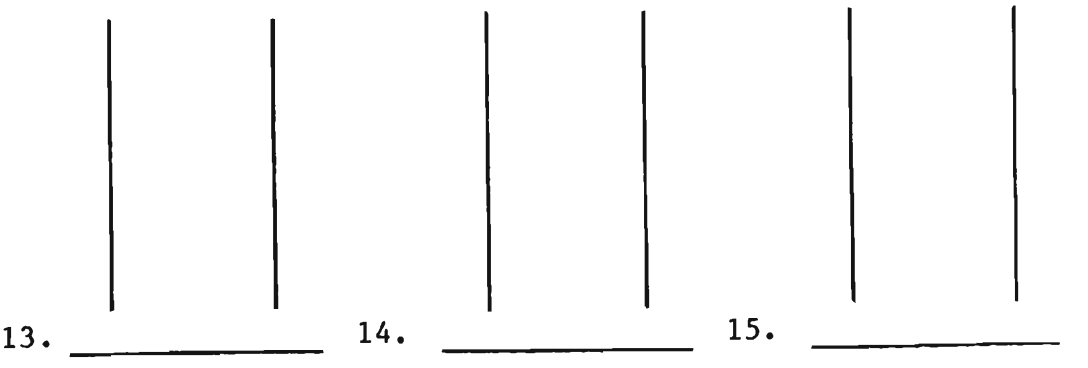
Add names or titles below each one ... do not worry about spelling. Go ahead - you have ten minutes.











(Two pages of lines were given to pupils)

APPENDIX 12

T-SCORE CONVERSION TABLES FOR SCORING CREATIVITY TASKS

T-SCORE CONVERSION TABLE FOR FLUENCY, FLEXIBILITY AND ORIGINALITY FOR SELECTED VERBAL MEASURES IN BOOKLET A TAKEN FROM THE TORRANCE TESTS OF CREATIVE THINKING. CONVERSIONS ARE BASED ON THIRD TO SIXTH GRADE DATA USING AN AUSTRALIAN SAMPLE (n=370)

T-Score	Raw Score		
	Fluency	Flexibility	Originality
100	90	33	55
95	84	31	51
90	77	29	46
85	70	26	42
80	64	24	37
75	57	21	33
70	50	19	28
65	44	17	24
60	37	15	21
55	31	13	15
50	24	11	11
45	18	8	6
40	11	6	2
35	4	4	-
30	-	2	-
25	-	-	-

T-SCORE CONVERSION TABLE FOR FLUENCY, FLEXIBILITY AND ORIGINALITY FOR SELECTED VERBAL MEASURES IN BOOKLET B TAKEN FROM THE TORRANCE TESTS OF CREATIVE THINKING. CONVERSIONS ARE BASED ON THIRD TO SIXTH GRADE DATA USING AN AUSTRALIAN SAMPLE (n=370)

T-Score	Raw Score		
	Fluency	Flexibility	Originality
100	91	44	70
95	85	41	65
90	78	38	59
85	71	35	54
80	65	32	48
75	58	28	43
70	52	25	38
65	45	22	32
60	38	19	27
55	32	16	21
50	25	13	16
45	19	10	10
40	12	6	5
35	6	3	0
30	-	0	-
25	-	-	-

T-SCORE CONVERSION TABLE FOR FLUENCY, FLEXIBILITY, ORIGINALITY AND ELABORATION FOR SELECTED FIGURAL (NON-VERBAL) MEASURES IN BOOKLET A TAKEN FROM THE TORRANCE TESTS OF CREATIVE THINKING. CONVERSIONS ARE BASED ON THIRD TO SIXTH GRADE DATA USING AN AUSTRALIAN SAMPLE (n=370)

T-Score	Raw Score			
	Fluency	Flexibility	Originality	Elaboration
100	45	28	61	89
95	41	26	57	83
90	38	24	52	77
85	35	22	47	71
80	32	20	42	64
75	29	18	37	58
70	26	16	32	52
65	23	14	28	46
60	19	12	23	40
55	16	10	18	34
50	13	8	13	28
45	10	6	8	22
40	7	4	3	16
35	4	2	0	10
30	0	0	-	3
25	-	-	-	-
20	-	-	-	-
15	-	-	-	-

T-SCORE CONVERSION TABLE FOR FLUENCY, FLEXIBILITY, ORIGINALITY AND ELABORATION FOR SELECTED FIGURAL (NON-VERBAL) MEASURES IN BOOKLET B TAKEN FROM THE TORRANCE TESTS OF CREATIVE THINKING. CONVERSIONS ARE BASED ON THIRD TO SIXTH GRADE DATA USING AN AUSTRALIAN SAMPLE (n=370)

T-Score	Raw Score			
	Fluency	Flexibility	Originality	Elaboration
100	54	35	83	72
95	50	32	77	67
90	46	30	71	62
85	42	28	64	58
80	39	26	58	53
75	35	24	52	48
70	32	21	46	43
65	28	19	40	38
60	25	17	34	33
55	21	15	28	29
50	17	13	22	24
45	14	10	16	19
40	10	8	10	14
35	6	6	4	9
30	3	4	-	5
25	0	1	-	0
20	-	-	-	-

APPENDIX 13

FREQUENCIES OF PUPIL RESPONSES TO PRETEST AND POSTTEST MEASURES

(a) VERBAL CREATIVITY: Frequency of pupil responses (n=370)

Pretest				Posttest			
Range of Scores	Absolute Frequency	Relative Frequency (%)	Cumulative Frequency (%)	Range of Scores	Absolute Frequency	Relative Frequency (%)	Cumulative Frequency (%)
32-36	16	4.3	4.3	32-36	16	4.3	4.3
37-41	55	14.9	19.2	37.41	55	14.9	19.2
42-46	80	21.6	40.8	42-46	66	17.8	37.0
47-51	81	21.9	62.7	47-51	87	23.5	60.5
52-56	47	12.7	75.4	52-56	60	16.3	76.8
57-61	40	10.8	86.2	57-61	42	11.3	88.1
62-66	28	7.6	93.8	62-66	22	6.0	94.1
67-71	11	3.0	96.8	67-71	16	4.3	98.4
72-76	9	2.4	99.2	72-76	3	0.8	99.2
77-81	3	0.8	100.0	77-81	2	0.5	99.7
				82-86	1	0.3	100.0

N = 370 S.E. = 0.50 Mode = 43.00
$\bar{X}$ = 50.10 Median = 48.11 σ = 9.67
σ^2 = 93.56

N = 370 S.E. = 0.48 Mode = 49.00
$\bar{X}$ = 50.13 Median = 48.97 σ = 9.33
σ^2 = 87.11

(b) FIGURAL CREATIVITY: Frequency of pupil responses (n=370)

Pretest				Posttest			
Range of Scores	Absolute Frequency	Relative Frequency (%)	Cumulative Frequency (%)	Range of Scores	Absolute Frequency	Relative Frequency (%)	Cumulative Frequency (%)
34-37	11	3.0	3.0	26-29	1	0.3	0.3
38-41	42	11.3	14.3	30-33	6	1.6	1.9
42-45	85	23.0	37.3	34-37	6	1.6	3.5
46-49	68	18.4	55.7	38-41	45	12.2	15.7
50-53	50	13.5	69.2	42-45	52	14.0	29.7
54-57	50	13.5	82.7	46-49	80	21.7	51.4
58-61	29	7.8	90.5	50-53	70	18.9	70.3
62-65	19	5.2	95.7	54-57	43	11.6	81.9
66-69	10	2.7	98.4	58-61	34	9.2	91.1
70-73	2	0.5	98.9	62-65	18	4.8	95.9
74-77	3	0.8	99.7	66-69	8	2.2	98.1
78-81	1	0.3	100.0	70-73	4	1.1	99.2
				74-77	1	0.3	99.5
				78-81	1	0.3	99.7
				82-85	0	0.0	99.7
				86-89	1	0.3	100.0

N = 370	S.E. = 0.42	Mode = 45.00	N = 370	S.E. = 0.44	Mode = 48.00
$\bar{X}$ = 49.83	Median = 48.40	σ = 8.17	$\bar{X}$ = 49.96	Median = 49.25	σ = 8.47
		σ^2 = 66.85			σ^2 = 71.79

(c) EMPATHY: Frequency of pupil responses (n=370)

Pretest				Posttest			
Range of Scores	Absolute Frequency	Relative Frequency (%)	Cumulative Frequency (%)	Range of Scores	Absolute Frequency	Relative Frequency (%)	Cumulative Frequency (%)
5- 6	2	0.5	0.5	5- 6	2	0.5	0.5
7- 8	6	1.7	2.2	7- 8	6	1.7	2.2
9-10	12	3.2	5.4	9-10	16	4.3	6.5
11-12	28	7.6	13.0	11-12	19	5.1	11.6
13-14	38	10.2	23.2	13-14	44	11.9	23.5
15-16	64	7.3	40.5	15-16	59	16.0	39.5
17-18	86	23.3	63.8	17-18	90	24.3	63.8
19-20	79	21.3	85.1	19-20	69	18.6	82.4
21-22	47	12.7	97.8	21-22	45	12.2	94.6
23-24	8	2.2	100.0	23-24	20	5.4	100.0

N = 370 S.E. = 0.18 Mode = 18.00
$\bar{X}$ = 16.89 Median = 17.55 σ = 3.53
σ^2 = 12.50

N = 370 S.E. = 0.19 Mode = 18.00
$\bar{X}$ = 17.01 Median = 17.40 σ = 3.71
σ^2 = 13.76

(d) SELF-ESTEEM: Frequency of pupil responses (n=370)

Pretest				Posttest			
Range of Scores	Absolute Frequency	Relative Frequency (%)	Cumulative Frequency (%)	Range of Scores	Absolute Frequency	Relative Frequency (%)	Cumulative Frequency (%)
3- 4	3	0.8	0.8	3- 4	5	1.4	1.4
5- 6	9	2.4	3.2	5- 6	8	2.1	3.5
7- 8	14	3.8	7.0	7- 8	19	3.2	8.6
9-10	31	8.4	15.4	9-10	27	7.3	15.9
11-12	38	10.3	25.7	11-12	36	9.8	25.7
13-14	53	14.3	40.0	13-14	48	12.9	38.6
15-16	69	18.6	58.6	15-16	71	19.2	57.8
17-18	70	19.0	77.6	17-18	62	16.8	74.6
19-20	45	12.1	89.7	19-20	49	13.2	87.8
21-22	31	8.4	98.1	21-22	31	8.4	96.2
23-24	7	1.9	100.0	23-24	14	3.8	100.0

N = 370	S.E. = 0.21	Mode = 18.00	N = 370	S.E. = 0.23	Mode = 16.00
$\bar{X}$ = 15.20	Median = 15.58	σ = 4.21	$\bar{X}$ = 15.27	Median = 15.81	σ = 4.46
		σ^2 = 17.76			σ^2 = 19.94

(e) ACADEMIC SELF-IMAGE: Frequency of pupil responses (n=370)

Pretest				Posttest			
Range of Scores	Absolute Frequency	Relative Frequency (%)	Cumulative Frequency (%)	Range of Scores	Absolute Frequency	Relative Frequency (%)	Cumulative Frequency (%)
1- 2	4	1.1	1.1	1- 2	5	1.4	1.4
3- 4	5	1.3	2.4	3- 4	6	1.6	3.0
5- 6	25	6.8	9.2	5- 6	26	7.0	10.0
7- 8	46	12.4	21.6	7- 8	45	12.2	22.2
9-10	79	21.4	43.0	9-10	71	19.2	41.4
11-12	81	21.9	64.9	11-12	77	20.8	62.2
13-14	61	16.5	81.4	13-14	61	16.4	78.6
15-16	43	11.6	93.0	15-16	45	12.2	90.8
17-18	26	7.0	100.0	17-18	34	9.2	100.0

N = 370 S.E. = 0.18 Mode = 12.00
$\bar{X}$ = 11.17 Median = 11.15 σ = 3.54
σ^2 = 12.55

N = 370 S.E. = 0.19 Mode = 9.00
$\bar{X}$ = 11.28 Median = 11.38 σ = 3.68
σ^2 = 13.55

APPENDIX 14

DESCRIPTORS OF THE SAMPLE OF TEACHERS AND PUPILS

1. DESCRIPTORS OF THE OUTER SAMPLE OF TEACHERS (n=235)

The following tables show the frequency distribution of the sample according to sex, age, length of teaching experience, length of teacher training, type of teacher training, grade/class of pupils taught, actual drama choice, ideal drama choice, size of school and type of catchment area of school, given below.

(a) Sex of teacher

Sex of teacher	f	%
Male	71	30.2
Female	164	69.8
Total	235	100.0

(b) Age of teacher

Age range - years	f	%
20-25	51	21.7
26-30	66	28.1
31-35	37	15.7
36-40	22	9.4
41-45	31	13.2
46+	28	11.9
Total	235	100.0

(c) Length of teaching experience

Length in Years	f	%
1- 5	72	30.6
6-10	62	26.4
11-15	44	18.7
16-20	27	11.9
21+	30	12.8
Total	235	100.0

(d) Length of teacher training

Length in Years	f	%
2	124	52.7
3	89	37.9
4	22	9.4
Total	235	100.0

(e) Type of teacher training

Type	f	%
Infant	57	24.3
Infant-Primary	139	59.1
Primary	39	16.6
Total	235	100.0

(f) Grade/class of pupils taught

Grade/Class	f	%
Lower Primary (5-8 year old pupils)	104	44.2
Middle Primary (9-10year old pupils)	74	31.5
Upper Primary (10-11 year old pupils)	57	24.3
Total	235	100.0

(g) Actual drama choice

Actual drama choice	f	%
Theatre	54	21.7
Role playing	61	26.0
Mime	38	16.2
Drama games	36	15.3
Dramatic play	49	20.8
Total	235	100.0

(h) Ideal drama choice

Ideal drama choice	f	%
Theatre	63	26.9
Role playing	37	15.7
Mime	23	9.7
Drama games	37	15.7
Dramatic play	75	32.0
Total	235	100.0

(i) Size of school

Size of school	f	%
Large (501 or more pupils)	99	42.1
Medium (181 to 500 pupils)	98	41.7
Small (1 to 180 pupils)	38	16.2
Total	235	100.0

(j) Type of school catchment area

Catchment area	f	%
Rural	84	35.7
Urban	151	64.3
Total	235	100.0

2. DESCRIPTORS OF THE INNER SAMPLE OF TEACHERS (n=16)

The tables which follow show the frequency distribution of the inner sample of teachers in respect of sex, age, length of teaching experience, length of teacher training, type of teacher training, grade/class of pupils taught, actual drama choice, ideal drama choice, size of school and type of catchment area of school, given below.

(a) Sex of teacher

Sex of teacher	f	%
Male	9	56.2
Female	7	43.8
Total	16	100.0

(b) Age of teacher

Age range in years	f	%
20-25	3	18.8
26-30	5	31.2
31-35	7	43.8
36-40	0	0.0
41-45	1	6.2
Total	16	100.0

(c) Length of teaching experience

Length in years	f	%
1- 5	6	37.5
6-10	3	18.8
11-15	6	37.5
16-20	1	6.2
Total	16	100.0

(d) Length of teacher training

Length in Years	f	%
2	8	50.0
3	7	43.7
4	1	6.3
Total	16	100.0

(e) Type of teacher training

Type	f	%
Primary	16	100.0
Total	16	100.0

(f) Grade/class of pupils taught

Grade/Class	f	%
Middle Primary (Grades 3 and 4)	11	68.8
Upper Primary (Grades 5 and 6)	5	31.2
Total	16	100.0

(g) Actual drama choice

Actual drama choice	f	%
Theatre	6	37.5
Dramatic play	10	62.5
Total	16	100.0

(h) Ideal drama choice

Ideal drama choice	f	%
Theatre	4	25.0
Role playing	2	12.5
Drama games	2	12.5
Dramatic play	8	50.0
Total	16	100.0

(i) Size of school

Size of school	f	%
501 or more pupils	5	31.2
181 to 500 pupils	8	50.0
1 to 180 pupils	3	18.8
Total	16	100.0

(j) Type of school catchment area

Catchment area	f	%
Rural	5	31.2
Urban	11	68.8
Total	16	100.0

3. DESCRIPTORS OF PUPILS (n=370) OF THE INNER SAMPLE OF TEACHERS

The tables which follow present the frequency distributions of pupils in respect of age, sex, grade/class and drama experience.

(a) Age of pupil

Age range in years	f	%
8- 9	94	25.4
9 (1 month)-10	90	24.3
10 (1 month)-11	91	24.6
11 (1 month)-12	66	17.8
12 (1 month) or more	29	7.9
Total	370	100.0

(b) Sex of pupil

Sex of pupil	f	%
Male	185	50.0
Female	185	50.0
Total	370	100.0

(c) Grade of pupil

Grade/class	f	%
3	114	30.8
4	80	21.6
5	120	32.4
6	56	15.2
Total	370	100.0

(d) Drama experienced

Drama experienced	f	%
Dramatic play	155	41.9
Theatre	126	34.1
Drama exercise	89	24.0
Total	370	100.0

APPENDIX 15

DRAMA SUPPLEMENTARY SHEET

DRAMA - SUPPLEMENTARY SHEET

Individual ..... Grade .....

1. What type(s) of drama have you had time to do this year?
   Please tick one or more of the following:

Child invented plays/improvisation with an audience	( )
Child invented plays/improvisation without an audience	( )
Drama games	( )
Role play	( )
Mime	( )
Plays in front of an audience - assemblies - productions	( )
Theatre skills	( )
No time at all	( )
Other	( )

2. How many sessions of drama have you had time to do

i.	between the distributions of Booklets A and B?	.....
ii.	this term?	.....
iii.	this year?	.....

3. How important is an audience (of any kind) to your work in drama?
   It is important because .....
   It is not important because .....

4. What approximate percentage of your drama sessions are shared with an audience? Please underline one:
   0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%

5. a. Are you having an end of year concert? .....
   b. Will it include drama items? .....
   c. Will your class be participating in the drama items? .....

6. What value(s) do you place on end of year productions (if any)
   .....

7. What criteria do you use for selecting participants in end of year productions re:
   actors (main parts) .....
   actors (minor) .....
   non-actor-helpers (lighting etc) .....
   others (please specify) .....
   No end of year production ..... I do not choose .....

8. What approximate percentage of your class would be chosen to take part in an end of year production as:

actors (main parts) .....

actors (minor) .....

helpers (non-actors) .....

non-participants .....

Total = ...

No production/concert drama .....

9. How effective do you think drama is in promoting the following: Please comment.

self-esteem .....

empathy .....

creativity .....

academic self-esteem .....

reasoning skills .....

moral judgement .....

problem-solving ability .....

Other (please specify) .....

.....

10. To what extent do you employ streaming practices in your classroom? Please indicate one of the following: I stream for -

all lesson subjects ( )

about three-quarters ( )

about half ( )

about one quarter ( )

less than one quarter ( )

no streaming at all ( )

MANY THANKS FOR COMPLETING THIS DRAMA-EDUCATION SHEET

APPENDIX 16

PUPILS' GAINS AND LOSSES ON SELF-ESTEEM

PUPILS' GAINS AND LOSSES ON A PRETEST-POSTTEST

MEASURE OF SELF-ESTEEM

(n=370)

Teacher	n of Pupils	TIME A M	TIME A s	TIME B M	TIME B s	Diff.	p
A	27	16.55	3.82	16.66	4.15	+0.11	.762
B	30	15.70	4.03	15.53	4.21	-0.17	.646
C	24	13.91	4.93	14.70	5.65	+0.79	.108
D	26	14.88	5.33	15.19	5.30	+0.31	.465
E	30	15.90	3.81	16.16	4.31	+0.26	.505
F	18	14.16	3.94	13.94	4.03	-0.22	.625
G	14	15.07	2.46	15.71	3.97	+0.64	.342
H	23	14.21	4.32	13.39	4.55	-0.82	.020
I	23	15.08	2.98	15.52	3.75	+0.44	.373
J	23	14.13	4.90	14.30	4.94	+0.17	.610
-K	22	17.18	3.37	16.09	3.43	-0.99	.013
L	21	15.33	4.69	14.80	4.71	-0.53	.185
M	22	14.54	4.55	15.04	4.34	+0.50	.102
N	31	14.90	4.56	15.03	4.51	+0.13	.759
O	16	16.00	4.57	16.25	4.59	+0.25	.652
P	20	15.25	3.11	15.85	4.25	+0.60	.163
Total	370	15.20	4.21	15.27	4.46	+0.07	.456

- = greatest loss

N.B. There were no significant gains.